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THE MERCHANT OF VENICE

AND

JULIUS CÆSAR

BY

WILLIAM SHAKESPEARE

FROM THE RIVERSIDE EDITION EDITED BY
RICHARD GRANT WHITE

WITH INTRODUCTIONS AND NOTES

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The Riverside Literature Series

THE MERCHANT OF VENICE

ANNOTATED FOR SCHOOL USE

BY

SAMUEL THURBER

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INTRODUCTION.

THE help which the beginner in Shakespeare study needs the wise teacher will be careful to give judiciously, having in view the formation of mental habits rather than preparation for impending scholastic tests. Examinations have, in our educational system, so far transcended their legitimate function of stimulus and guidance, that they are at last fairly installed as ends in themselves, and we constantly hear of preparing for them and passing them as the business of the school. This extravagant homage to examinations warps the ideals of teachers and vitiates their methods in many studies. In *English* it has begotten the highly annotated text, which contemplates an emergency of hurry and is meant to preclude the necessity of stopping to think.

Not until the examination ceases to be a disturbing element in our planning can we teach with reference to the desires, the capacities, and the needs of the youthful mind. The mature Shakespeare scholar finds his stimulus to activity in the hard knots, the unsolved difficulties, of the poet's text: he must have something that resists to brace himself against. But the beginner, in his humble sphere, is in precisely the same case as the learned scholar. He too must have his tangible problem, a clearly felt obstacle to progress, that requires him to take trouble, to think again and again, to push his search in many directions. So dead and inert a thing is information that was unsought and undesired, — information proffered before the need of it was even surmised, — that earnest search, even though it has failed, is far better. A bright youth furnished with the bare text of a play, and having access to but the scantiest literary helps, will, provided he has an inquisitive mind, read

his Shakespeare to better issues than will the possessor of the fullest notes who has had nothing to do but memorize printed matter placed under his eye in the shape of lessons.

In accordance with these convictions I have prepared the *Merchant of Venice* for the use of young readers, whether in or out of school. I have aimed to set the young people at work, not at the task of committing notes to memory, but in the pleasanter and more fruitful occupation of searching for the materials of which notes are made, as if the young people had the notes to make for themselves. For the value of a note lies not in the possession of it, but in the having made it from one's own resources. Therefore my notes have taken the form of questions and cautions, often coupled with suggestions of the route to be pursued in making the required investigations. One of the best ways to stimulate pupils is to give them something to find out and report upon at a future time. It does no harm even to lead them sometimes into a maze, and let them extricate themselves after considerable wandering in wrong paths. A difficulty solved at the instant of its appearance lacks all the elements of interest. A difficulty conquered after valiant efforts and repeated failures becomes memorable, and whets the appetite for more adventures.

The notes appended to these pages will be found few in comparison with the noteworthy points. There are not many lines of Shakespeare that do not furnish occasion for some sort of comment. Teachers will use their discretion as to the time they shall linger over any given matter. A good rule is to dwell upon passages so long as the pupil's interest does not flag. I have found in my own classes that it is possible to advance rapidly, even through matter abounding in difficulties, by distributing the items of research among the individuals of a class. The most charming kind of recitation is that to which each pupil brings his own preparation, unlike that of any other. To such a recitation all listen with eagerness.

In my annotation, as often as it seemed feasible, I have referred the student, for light on special points, to other passages in the poet's works. The habit of seeking explanations of Shakespearian difficulties in Shakespeare himself is of the very first importance. It has seemed to me also desirable to familiarize the learner in this way with the plays at large, even though it be only to such extent as is implied in turning the leaves and searching for passages and words. These references are to the *Globe* Shakespeare, published by Macmillan & Co. As this book has come to be almost universally recognized by Shakespeare scholars as a standard for purposes of reference, and is exceedingly cheap, it may be named as the first requisite among collateral helps for the study of the poet.

Next in importance is Bartlett's *Concordance.* With the aid of this book the pupil can make discoveries for himself of all sorts of analogies and illustrations. Of perhaps equal value is Schmidt's *Shakespeare Lexicon.* Schmidt classifies the meanings of words, and refers to act, scene, and line, but usually does not quote the context; whereas Bartlett simply collects all the instances of each word, without classification, even mingling parts of speech, but also refers to act, scene, and line, and quotes enough to give a good idea of the use of the word in each instance. Thus both books are important adjuncts to the school-room apparatus for literary study.

The larger English dictionaries, like the *International Webster* and the *Century*, are in themselves adequate helps to the solution of many of the difficulties that confront the beginner in Shakespeare. The habit of constant reference to the dictionary is quite as important in this study as in any other.

At an early period of his occupation with Shakespeare, the young student should become acquainted with the facts of the poet's life. An outline of the history of the times of Elizabeth and James he will doubtless have got already, or

soon will get, from his study of English history. The learner's attention may properly be called to the facts that Shakespeare's opportunity for education and observation was by no means a peculiarly restricted one, and that he was early recognized by his contemporaries as a poet and playwright of surpassing power. About his life there remains great obscurity, for the records of it are, at least in comparison with our desire to know about it, painfully meagre. But this scantiness of information about the poet's life is altogether natural: there is about it no element of the marvelous, — nothing that requires or suggests the invention of startling hypotheses to account for the existence of the works that bear his name.

Lives of Shakespeare are to be found in many of the standard editions of his works, and in all the encyclopædias. The best authority is Sidney Lee, whose *Life of William Shakespeare* is a full presentation of all that modern scholarship knows or conjectures about the poet's biography. No other book so well deserves to be adopted as a text-book in Shakespearian study. Halliwell-Phillips's *Outlines of the Life of Shakespeare*, although not interesting to young persons as reading-matter, may often, even by them, be profitably consulted on special topics. The article on Shakespeare in the *Encyclopædia Britannica*, by Professor Baynes, is of moderate length and readable. It presents a concise bibliography of Shakespearian literature, which will sometimes prove convenient for reference. Professor Dowden's *Shakespeare Primer* contains, or hints, the essentials of Shakespearian study. This book is so easily procurable, and is so entirely trustworthy, that it may be recommended to the young student as a desirable possession. The life of the poet by Richard Grant White, prefixed to his edition of the works, is eminently vivacious in style, if not altogether pleasing in tone and spirit. One of the most entertaining and suggestive books about Shakespeare is George Brandes's *William Shakespeare, a Criti-*

cal Study. If in matters of opinion and conjecture Brandes seems, as an authority, less weighty than Lee and Dowden, he is, nevertheless, wonderfully stimulating, and he abounds in ideas that are both original and piquant.

Whenever a play of Shakespeare is on the docket of the English class, it is indispensable that there lie on the table for easy reference a copy of the play in Furness' *Variorum* edition, if indeed the play in question is among those which at the time have appeared in this form. The *Merchant of Venice* is happily one of these. Whether the notes in this volume refer to Furness or not, the eye of the class should be kept on his pages for the sake of the broad outlook which they give into the world of Shakespearian speculation and research.

As the plays studied in school are read aloud, under correction, and with opportunity for discussion, great pains should be taken with inflection, emphasis, and pronunciation, — in fact, with every element of expression. The metre should be sacredly observed. The poet's lines rarely refuse to be scanned. He is great in his rhythm as well as in his thought. Then it must be remembered that the five-foot iambic line, either riming or unrimed, is the great staple of English verse-forms, and thorough habituation to its movement is a prime condition of ability to read poetry with appreciation of its charm for the ear. Shakespeare uses this measure with infinite freedom. Sometimes he oversteps its limits with seeming wantonness. But this disdain of restraint occurs much less frequently than to the beginner seems to be the case. The verse usually reads aright when we know how to read it.

Believing that a due regard for the poet's rhythm is an essential part of Shakespearian culture, I give frequent notes to warn or instruct the reader in this matter. For further study of the subject, the learner may resort to Abbott's *Shakespearian Grammar.* No outside study, however, will take the place of careful examination and comparison of the

lines themselves, and of frequent reading of them aloud with the purpose to bring out as fully as possible both their melody and their meaning. The poet notably wrote his plays, not for the closet, but for the stage: he had in mind especially how they would sound. We cannot neglect, therefore, to speak his verses with all deference to the laws which he observed in composing them; and the endeavor to ascertain these laws is a fundamental part of the study of his works.

In his grammar and vocabulary, again, the poet is almost as interesting as he is in his metre. The young learner finds new words, and old words in new meanings; new forms of inflection; new applications of mode and tense; new arrangements of phrase and sentence. To the beginner the poet's diction is a chief perplexity. This trouble must of course be overcome by resolute study. The language of Shakespeare is not merely the current speech of his contemporaries. There is in it something of the poet's own which it is profitable to explore, just as it is profitable to investigate his life and his art.

Many questions concerning the story or the characters of the *Merchant of Venice* will suggest themselves as the play is read by a class of bright young persons. Some of these questions are hinted at in the notes. Those which have to do with the origin of the plot and the period of the poet's life to which the play belongs will be solved by reference to Furness or to the introductions in the standard editions, as, *e. g.*, in Grant White. But there remains one question of profound interest, the indications for whose solution should be watched for in the development of every Shakespearian play. This is the question of *dramatic time*. In Furness' Variorum *Merchant of Venice* the subject is discussed in its bearings on this play, and reference is made to the theory of Professor Wilson (Christopher North) as to dramatic time in Shakespeare. Wilson's theory is presented in the Variorum *Othello*. It first appeared in the series of papers called *Dies Boreales* in Blackwood's Magazine.

According to Professor Wilson, we are to look, in a play of Shakespeare, for indications both of quick movement and of slow movement. This is no inconsistency in a drama, where the purpose is not to chronicle events, but to produce an illusion. Most persons read the *Merchant of Venice* without wondering where the lapse of three months is provided for. They have seen things ripening at a pace and to a degree that implies all this time; and they have seen the persons moving and speaking with a haste and energy that seems to account for but two or three days. Not until we dissect the drama as literature and treat it as a chronicle do we begin to be querulous about the time.

It will be extremely interesting to young students to watch for the touches that convey the impression of haste, and for those that seem to retard the movement and to deepen our impression of time adequate to the maturing of the business of the drama. In this connection help will be found in Charles and Mary Cowden Clarke's *Shakespeare Key*, a book which for many other purposes also will prove useful in the school library. Once warned, however, to be on the alert, the young student will easily detect the passages of the two kinds. In *The Tempest* the two kinds of time coincide, and the play conforms to the classic rule of unity of time. In nearly all the other plays they diverge.

Such hints as are offered in this introduction and in the notes appended to the text should be considered by the teacher of the Shakespeare class only as specimens of the matters that may rightly be brought under review in school. The possibilities of interesting discussion, research and speculation are, to the Shakespeare scholar, infinite. It must not be thought for a moment that it is well, with beginners, to try even approximately to exhaust these possibilities. Matters that are clearly beyond the reach of the learner must be let alone. It is a mistake, however, to withhold from readers the matters that are best fitted to stimulate their curiosity and invigorate their faculties. It will do no harm to attempt some feats that cannot be achieved.

DRAMATIS PERSONÆ.

The Duke of Venice.
The Prince of Morocco, } *Suitors to*
The Prince of Arragon, } *Portia.*
Antonio, *a merchant of Venice.*
Bassanio, *his friend, suitor to Portia.*
Salanio, }
Salarino, } *friends to Antonio and*
Gratiano, } *Bassanio.*
Salerio, }
Lorenzo, *in love with Jessica.*
Shylock, *a rich Jew.*
Tubal, *a Jew, his friend.*
Launcelot Gobbo, *a clown, servant to Shylock.*

Old Gobbo, *father to Launcelot.*
Leonardo, *servant to Bassanio.*
Balthasar, } *servants to Portia.*
Stephano, }

Portia, *a rich heiress.*
Nerissa, *her waiting-maid.*
Jessica, *daughter to Shylock.*

Magnificoes of Venice, Officers of the Court of Justice, Gaoler, Servants to Portia, and other attendants.

Scene: Partly at Venice and partly at Belmont, Portia's seat, on the Continent.

THE MERCHANT OF VENICE.

ACT I.

SCENE I. *Venice. A street.*

Enter ANTONIO, SALARINO, *and* SALANIO.

Ant. In sooth, I know not why I am so sad:
It wearies me; you say it wearies you;
But how I caught it, found it, or came by it,
What stuff 't is made of, whereof it is born,

1–7. With this speech of Antonio compare that with which Portia opens the next scene. These two speeches "strike the key-note" of the play, which, although it is called a comedy and comes to a pleasing issue, is in the main sad, and verges closely upon the tragic. The cause of Portia's weariness she soon reveals. Why Antonio is sad is not so clear. You can see what weighs on his mind by noting what he first speaks of when he is alone with Bassanio. See also Act II., Sc. viii. Perhaps the poet merely wishes to represent Antonio as having a mysterious presentiment of coming woe.

2–4. The pronoun it, occurring so often in these lines, may refer to the idea of sadness set forth in the first line of the speech. Antonio says he cannot understand his own melancholy, that he is annoyed by it, and is chagrined to see that his friends notice it; but that, after all, he is powerless to resume his usual mood of cheerful friendliness. Notice how little Antonio says until he can talk privately with Bassanio.

3, 4. Note the exuberance of phrase employed to express one and the same idea. This is a peculiar Shakespearian trait. Be on the watch for other instances of it.

I am to learn;
And such a want-wit sadness makes of me,
That I have much ado to know myself.

Salar. Your mind is tossing on the ocean;
There, where your argosies with portly sail,
Like signiors and rich burghers on the flood,
Or, as it were, the pageants of the sea,
Do overpeer the petty traffickers,
That curtsy to them, do them reverence,
As they fly by them with their woven wings.

Salan. Believe me, sir, had I such venture forth,
The better part of my affections would
Be with my hopes abroad. I should be still
Plucking the grass, to know where sits the wind,
Peering in maps for ports and piers and roads;
And every object that might make me fear
Misfortune to my ventures, out of doubt
Would make me sad.

5. **I am to learn.** A standard expression in the poet's time, with a meaning very different from what the words would have to-day. What this meaning is you may infer from a comparison of this passage with *Henry VI.*, Part III., iv. 4, 2. — Lines of only two or three accents will often be met with. Make a collection of these and see if you can deduce any principle that shall seem to have governed the poet in their use.

8. Be careful to give the verse its five accents. Compare *King John*, II., 1, 24, and 340.

11. The word **pageant** has an interesting history, which can be looked up in the dictionaries. For its meaning in Shakespeare see its use in other plays, as in *Temp.*, IV., 1, 155, *As you Like it*, II., 7, 138, *Mid. N. Dream*, III., 2, 14, and elsewhere.

14. The line has a grave rhetorical defect. Decide to what antecedents the pronouns **they** and **them** refer.

17. The French word *toujours*, which usually has the meaning that **still** has here, sometimes expresses just the idea to which we limit the word **still** at present. The two meanings are akin.

Salar. My wind cooling my broth
Would blow me to an ague, when I thought
What harm a wind too great at sea might do.
I should not see the sandy hour-glass run,
But I should think of shallows and of flats,
And see my wealthy Andrew docked in sand,
Vailing her high-top lower than her ribs
To kiss her burial. Should I go to church
And see the holy edifice of stone,
And not bethink me straight of dangerous rocks,
Which touching but my gentle vessel's side,
Would scatter all her spices on the stream,
Enrobe the roaring waters with my silks,
And, in a word, but even now worth this,
And now worth nothing? Shall I have the thought
To think on this, and shall I lack the thought
That such a thing bechanced would make me sad?
But tell not me; I know, Antonio
Is sad to think upon his merchandise.

Ant. Believe me, no: I thank my fortune for it,
My ventures are not in one bottom trusted,
Nor to one place; nor is my whole estate
Upon the fortune of this present year:
Therefore my merchandise makes me not sad.

Salar. Why, then you are in love.

Ant. Fie, fie!

Salar. Not in love neither? Then let us say you are sad,

27. **Andrew**, a merchant ship; possibly so called in memory of Andrea Doria, the great Genoese admiral. (*White.*)

35. The word **this**, being a pronoun apparently without antecedent, is of course unmeaning, unless we suppose the actor here to make a gesture which shall somehow indicate great wealth.

44. Yet see his letter to Bassanio, Act III., Sc. 2.

47. Note in this line and in 178, this scene, a dissyllabic word

Because you are not merry: and 't were as easy
For you to laugh and leap and say you are merry,
Because you are not sad. Now, by two-headed Janus,
Nature hath framed strange fellows in her time:
Some that will evermore peep through their eyes
And laugh like parrots at a bag-piper,
And other of such vinegar aspect
That they 'll not show their teeth in way of smile,
Though Nestor swear the jest be laughable.

Enter BASSANIO, LORENZO, *and* GRATIANO.

Salan. Here comes Bassanio, your most noble kinsman,
Gratiano and Lorenzo. Fare ye well:
We leave you now with better company.

Salar. I would have stayed till I had made you merry,
If worthier friends had not prevented me.

Ant. Your worth is very dear in my regard.
I take it, your own business calls on you
And you embrace the occasion to depart.

that has to be scanned as one syllable. Yet this word sometimes has the value of two syllables, as in scene 3, line 59.

50. Find the one other character, also a Venetian, whom the poet represents as using the oath **By Janus**.

54. Discuss the peculiarity of **vinegar** as an epithet of **aspect**. — The word **aspect** is in Shakespeare (and Milton) always accented as in this verse. See II., 1, 8.

56. **Nestor** figures largely in one other of the poet's plays. What Nestor stood for to him must be learned from that play. Do this rather than consult the classical dictionary.

61. The present meaning of the word **prevent** is derived from the original one, which appears here, as it frequently does in our older literature. See, e. g., *Cæsar*, V., 1, 105. See the adjective *prevenient*, Par. Lost, xi., 3.

62–64. Notice the urbanity with which Antonio dismisses Salanio and Salarino.

Salar. Good morrow, my good lords.

Bass. Good signiors both, when shall we laugh? say, when?
You grow exceeding strange: must it be so?

Salar. We 'll make our leisures to attend on yours.

[*Exeunt Salarino and Salanio.*

Lor. My Lord Bassanio, since you have found Antonio,
We two will leave you: but at dinner-time,
I pray you, have in mind where we must meet.

Bass. I will not fail you.

Gra. You look not well, Signior Antonio;
You have too much respect upon the world:
They lose it that do buy it with much care:
Believe me, you are marvellously changed.

Ant. I hold the world but as the world, Gratiano;
A stage where every man must play a part,
And mine a sad one.

Gra. Let me play the fool:
With mirth and laughter let old wrinkles come,
And let my liver rather heat with wine
Than my heart cool with mortifying groans.
Why should a man, whose blood is warm within,
Sit like his grandsire cut in alabaster?
Sleep when he wakes and creep into the jaundice
By being peevish? I tell thee what, Antonio —
I love thee, and it is my love that speaks —

66–71. Bassanio cordially and merrily greets the two departing friends, but does not ask them to stay. Evidently all four of these gentlemen, who are thus being got rid of, are represented as being the social inferiors of Antonio and Bassanio.

70, 71. What is the appointment made here? Be on the watch for further mention of it.

82. Be careful about the meaning of mortifying.

There are a sort of men whose visages
Do cream and mantle like a standing pond,
And do a wilful stillness entertain,
With purpose to be dressed in an opinion
Of wisdom, gravity, profound conceit,
As who should say "I am Sir Oracle,
And when I ope my lips let no dog bark!"
O my Antonio, I do know of these
That therefore only are reputed wise
For saying nothing, when, I am very sure,
If they should speak, would almost damn those ears
Which, hearing them, would call their brothers fools.
I 'll tell thee more of this another time:
But fish not, with this melancholy bait,
For this fool gudgeon, this opinion.
Come, good Lorenzo. Fare ye well awhile:
I 'll end my exhortation after dinner.

Lor. Well, we will leave you then till dinner-time:
I must be one of these same dumb wise men,
For Gratiano never lets me speak.

Gra. Well, keep me company but two years moe,
Thou shalt not know the sound of thine own tongue.

Ant. Farewell: I 'll grow a talker for this gear.

89. **mantle.** See *Lear*, III., 4, 139, and *Tempest*, IV., 1, 182. Compare Milton's *Comus*, 294.

91. **to be dressed in an opinion of wisdom.** Express this idea in modern phrase.

92. **conceit**: remember that this word has acquired in recent times a meaning that it did not have for Shakespeare.

93. **as who should say**: see Webster's Dictionary, under *who*.

98, 99. Confused, but intelligible. Refer to the *gospel of Matthew*, v, 22. — What is the subject of *would damn*?

102. **opinion** here has the same meaning as in line 91, but notice the different metric value of the word in the two cases.

Gra. Thanks, i' faith, for silence is only commendable
In a neat's tongue dried.

[*Exeunt Gratiano and Lorenzo.*

Ant. Is that any thing now?

Bass. Gratiano speaks an infinite deal of nothing, more than any man in all Venice. His reasons are as two grains of wheat hid in two bushels of chaff: you shall seek all day ere you find them, and when you have them, they are not worth the search.

Ant. Well, tell me now what lady is the same
To whom you swore a secret pilgrimage,
That you to-day promised to tell me of?

Bass. 'T is not unknown to you, Antonio,
How much I have disabled mine estate,
By something showing a more swelling port
Than my faint means would grant continuance:
Nor do I now make moan to be abridged
From such a noble rate; but my chief care
Is to come fairly off from the great debts
Wherein my time something too prodigal
Hath left me gaged. To you, Antonio,
I owe the most, in money and in love,
And from your love I have a warranty
To unburden all my plots and purposes
How to get clear of all the debts I owe.

Ant. I pray you, good Bassanio, let me know it;
And if it stand, as you yourself still do,
Within the eye of honour, be assured,
My purse, my person, my extremest means,
Lie all unlocked to your occasions.

114–118. This one prose speech, occurring in a scene otherwise wholly in verse, suggests discussion.

139. Be sure to find the five accents. The reader of Shakespeare must be prepared to find sometimes one syllable, and sometimes two, in the ending — *ion*.

Bass. In my school-days, when I had lost one shaft,
I shot his fellow of the self-same flight
The self-same way with more advised watch,
To find the other forth, and by adventuring both
I oft found both: I urge this childhood proof,
Because what follows is pure innocence.
I owe you much, and, like a wilful youth,
That which I owe is lost; but if you please
To shoot another arrow that self way
Which you did shoot the first, I do not doubt,
As I will watch the aim, or to find both
Or bring your latter hazard back again
And thankfully rest debtor for the first.

Ant. You know me well, and herein spend but time
To wind about my love with circumstance;
And out of doubt you do me now more wrong
In making question of my uttermost
Than if you had made waste of all I have:
Then do but say to me what I should do
That in your knowledge may by me be done,
And I am prest unto it: therefore, speak.

Bass. In Belmont is a lady richly left;
And she is fair and, fairer than that word,
Of wondrous virtues: sometimes from her eyes
I did receive fair speechless messages:
Her name is Portia, nothing undervalued
To Cato's daughter, Brutus' Portia:

143. The line had better be read with six accents. Such lines often have a pause in the middle and may be regarded as trimeter couplets.

160. **prest** has no connection with the verb *to press*. See *Pericles*, IV., prol., 45.

165, 166. Compare, metrically, the two instances of the word **Portia** in these lines. Scan the lines in which the name **Antonio** occurs, and see if it always counts the same number of syllables.

Nor is the wide world ignorant of her worth,
For the four winds blow in from every coast
Renowned suitors; and her sunny locks
Hang on her temples like a golden fleece;
Which makes her seat of Belmont Colchos' strand,
And many Jasons come in quest of her.
O my Antonio, had I but the means
To hold a rival place with one of them,
I have a mind presages me such thrift,
That I should questionless be fortunate!

Ant. Thou know'st that all my fortunes are at sea;
Neither have I money nor commodity
To raise a present sum: therefore go forth;
Try what my credit can in Venice do:
That shall be racked, even to the uttermost,
To furnish thee to Belmont, to fair Portia.
Go, presently inquire, and so will I,
Where money is; and I no question make
To have it of my trust or for my sake. [*Exeunt.*

SCENE II. *Belmont. A room in* PORTIA'S *house.*

Enter PORTIA *and* NERISSA.

Por. By my troth, Nerissa, my little body is aweary of this great world.

169, 170. Remember that Portia is a blonde. As to her friend and companion in the play, the apparent derivation of her name from the Italian word, *nero* (French *noir*), has occasioned the surmise that we are to conceive her as a brunette.

183. **presently** has here, as nearly always in Shakespeare, its primitive meaning, which is quite different from its modern one.

185. Antonio names two distinct ways of raising money. What are they?

Sc. II. Consider why the women in this scene speak prose, after the men in the previous one have had their talk in verse.

1. **By my troth.** The reader of Shakespeare becomes fami-

Ner. You would be, sweet madam, if your miseries were in the same abundance as your good fortunes are: and yet, for aught I see, they are as sick that surfeit with too much as they that starve with nothing. It is no mean happiness, therefore, to be seated in the mean: superfluity comes sooner by white hairs, but competency lives longer.

Por. Good sentences and well pronounced.

Ner. They would be better, if well followed.

Por. If to do were as easy as to know what were good to do, chapels had been churches and poor men's cottages princes' palaces. It is a good divine that follows his own instructions: I can easier teach twenty what were good to be done, than be one of the twenty to follow mine own teaching. The brain may devise laws for the blood, but a hot temper leaps o'er a cold decree: such a hare is madness the youth, to skip o'er the meshes of good counsel the cripple. But this reasoning is not in the fashion to choose me a husband. O me, the word choose! I may neither choose whom I would nor refuse whom I dislike; so is the will of a living daughter curbed by the will of a dead father. Is it not hard, Nerissa, that I cannot choose one nor refuse none?

Ner. Your father was ever virtuous; and holy men at their death have good inspirations: therefore the lottery, that he hath devised in these three chests of gold, silver and lead, whereof who chooses his mean-

liar with an astonishing variety of phrases of asseveration and protestation. We have seen several already. — **my little body.** Of course Portia was not little. She is not describing her person. There is another way to account for the phrase she uses.

3. Note that the poet makes his characters use both the pronouns of the second person, *thou* and *you*. Try to observe whether his practice is governed by any rule.

ing chooses you, will, no doubt, never be chosen by any rightly but one who you shall rightly love. But what warmth is there in your affection towards any of these princely suitors that are already come? 34

Por. I pray thee, over-name them; and as thou namest them, I will describe them; and, according to my description, level at my affection.

Ner. First, there is the Neapolitan prince.

Por. Ay, that 's a colt indeed, for he doth nothing but talk of his horse; and he makes it a great appropriation to his own good parts, that he can shoe him himself.

Ner. Then there is the County Palatine.

Por. He doth nothing but frown, as who should say "If you will not have me, choose:" he hears merry tales and smiles not: I fear he will prove the weeping philosopher when he grows old, being so full of unmannerly sadness in his youth. I had rather be married to a death's-head with a bone in his mouth than to either of these. God defend me from these two! 51

Ner. How say you by the French lord, Monsieur Le Bon?

Por. God made him, and therefore let him pass for a man. In truth, I know it is a sin to be a mocker: but, he! why, he hath a horse better than the Neapolitan's, a better bad habit of frowning than the Count

43. **County Palatine.** A count palatine was a noble officer, who exercised royal authority within his county or province; the same as *palsgrave* in German. (*White.*)

47. **weeping philosopher.** The Greek philosopher, Heraclitus, from the well-known melancholy of his disposition, was represented in various old traditions as the contrast to Democritus, weeping over the follies and frailties at which the latter laughed. See *Classical Dictionary.*

Palatine; he is every man in no man; if a throstle sing, he falls straight a capering: he will fence with his own shadow: if I should marry him, I should marry twenty husbands. If he would despise me, I would forgive him, for if he love me to madness, I shall never requite him.

Ner. What say you, then, to Falconbridge, the young baron of England? 65

Por. You know I say nothing to him, for he understands not me, nor I him: he hath neither Latin, French, nor Italian, and you will come into the court and swear that I have a poor pennyworth in the English. He is a proper man's picture, but, alas, who can converse with a dumb-show? How oddly he is suited! I think he bought his doublet in Italy, his round hose in France, his bonnet in Germany and his behaviour every where.

Ner. What think you of the Scottish lord, his neighbour? 76

Por. That he hath a neighbourly charity in him, for he borrowed a box of the ear of the Englishman and swore he would pay him again when he was able: I think the Frenchman became his surety and sealed under for another. 81

Ner. How like you the young German, the Duke of Saxony's nephew?

Por. Very vilely in the morning, when he is sober, and most vilely in the afternoon, when he is drunk: when he is best, he is a little worse than a man, and when he is worst, he is little better than a beast: an

80. **sealed under**: gave his bond, or became surety, for another blow.

87. **an**: a word occurring in Shakespeare with extreme frequency, and meaning merely *if*. Often the two words, *an if*, are

the worst fall that ever fell, I hope I shall make shift to go without him.

Ner. If he should offer to choose, and choose the right casket, you should refuse to perform your father's will, if you should refuse to accept him.

Por. Therefore, for fear of the worst, I pray thee, set a deep glass of rhenish wine on the contrary casket, for if the Devil be within and that temptation without, I know he will choose it. I will do anything, Nerissa, ere I 'll be married to a sponge.

Ner. You need not fear, lady, the having any of these lords: they have acquainted me with their determinations; which is, indeed, to return to their home and to trouble you with no more suit, unless you may be won by some other sort than your father's imposition depending on the caskets.

Por. If I live to be as old as Sibylla, I will die as chaste as Diana, unless I be obtained by the manner of my father's will. I am glad this parcel of wooers are so reasonable, for there is not one among them but I dote on his very absence, and I pray God grant them a fair departure.

Ner. Do you not remember, lady, in your father's time, a Venetian, a scholar and a soldier, that came hither in company of the Marquis of Montferrat?

Por. Yes, yes, it was Bassanio, — as I think, so was he called.

Ner. True, madam: he, of all the men that ever my foolish eyes looked upon, was the best deserving a fair lady.

used with no additional meaning. Look up the origin of the word in Skeat's *Etym. Dictionary*, or in *Murray*.

90–92. Make the verbs conform to our ideas of propriety.

104. **Sibylla**; the Latin for sibyl. See Dictionary.

Por. I remember him well, and I remember him worthy of thy praise.

Enter a Serving-Man.

How now! What news?

Serv. The four strangers seek for you, madam, to take their leave: and there is a forerunner come from a fifth, the Prince of Morocco, who brings word the Prince his master will be here to-night.

Por. If I could bid the fifth welcome with so good a heart as I can bid the other four farewell, I should be glad of his approach: if he had the condition of a saint and the complexion of a devil, I had rather he should shrive me than wive me.

Come, Nerissa. Sirrah, go before.

While we shut the gates upon one wooer, another knocks at the door. [*Exeunt.*

SCENE III. *Venice. A public place.*

Enter BASSANIO *and* SHYLOCK.

Shy. Three thousand ducats; well.

Bass. Ay, sir, for three months.

Shy. For three months; well.

Bass. For the which, as I told you, Antonio shall be bound.

Shy. Antonio shall become bound; well.

Bass. May you stead me? will you pleasure me? shall I know your answer?

Shy. Three thousand ducats for three months and Antonio bound.

Bass. Your answer to that.

121. **The four strangers**: unintelligible, as six have been mentioned.

7. Note the three auxiliary verbs. Would they all be used in the same senses to-day?

Shy. Antonio is a good man.

Bass. Have you heard any imputation to the contrary?

Shy. Oh, no, no, no, nô: my meaning in saying he is a good man is to have you understand me that he is sufficient. Yet his means are in supposition: he hath an argosy bound to Tripolis, another to the Indies; I understand, moreover, upon the Rialto, he hath a third at Mexico, a fourth for England, and other ventures he hath, squandered abroad. But ships are but boards, sailors but men: there be land-rats and water-rats, water-thieves and land-thieves, I mean pirates, and then there is the peril of waters, winds and rocks. The man is, notwithstanding, sufficient. Three thousand ducats; I think I may take his bond.

Bass. Be assured you may.

Shy. I will be assured I may; and, that I may be assured, I will bethink me. May I speak with Antonio?

Bass. If it please you to dine with us.

Shy. Yes, to smell pork; to eat of the habitation which your prophet the Nazarite conjured the devil into. I will buy with you, sell with you, talk with you, walk with you, and so following; but I will not eat with you, drink with you, nor pray with you. What news on the Rialto? Who is he comes here?

Enter ANTONIO.

Bass. This is Signior Antonio.

12. Just as business-men to-day speak of a man as *good*.

19. What the Rialto stood for to Shakespeare is to be learned from this play and especially from this scene. See also III., 1.

22. **there be land-rats.** *Be* is of course indicative, as often in older English. See the *New English Dictionary*.

38. Note the transition to verse.

Shy. [*Aside.*] How like a fawning publican he looks!
I hate him for he is a Christian,
But more for that in low simplicity
He lends out money gratis and brings down
The rate of usance here with us in Venice.
If I can catch him once upon the hip,
I will feed fat the ancient grudge I bear him.
He hates our sacred nation, and he rails,
Even there where merchants most do congregate,
On me, my bargains and my well-won thrift,
Which he calls interest. Cursed be my tribe,
If I forgive him!
Bass. Shylock, do you hear?
Shy. I am debating of my present store,
And, by the near guess of my memory,
I cannot instantly raise up the gross
Of full three thousand ducats. What of that?
Tubal, a wealthy Hebrew of my tribe,
Will furnish me. But soft! how many months
Do you desire? [*To Ant.*] Rest you fair, good signior;
Your worship was the last man in our mouths.
Ant. Shylock, although I neither lend nor borrow
By taking nor by giving of excess,

40. Make sure of the five accents.

43. The word **usance** appears nowhere in Shakespeare except on the lips of Shylock. With him it is a term of honor. The word *interest* he leaves to Antonio and the rest, who use it with contempt.

44. **upon the hip**: a wrestler's phrase. See this play, IV., 1, 326, and *Othello*, II., 1, 314.

57. **Rest you fair.** A phrase of apology. Give its modern equivalent. See another form of this phrase, more fully expressed, in *As You Like It*, V., 1, 65.

Yet, to supply the ripe wants of my friend,
I 'll break a custom. — Is he yet possessed
How much you would?
Shy. Ay, ay, three thousand ducats.
Ant. And for three months.
Shy. I had forgot; three months; you told me so.
Well then, your bond; and let me see; but hear you;
Methought you said you neither lend nor borrow
Upon advantage.
Ant. I do never use it.
Shy. When Jacob grazed his uncle Laban's sheep —
This Jacob from our holy Abram was,
As his wise mother wrought in his behalf,
The third possessor; ay, he was the third —
Ant. And what of him? did he take interest?
Shy. No, not take interest, not, as you would say,
Directly interest: mark what Jacob did
When Laban and himself were compromised
That all the eanlings which were streaked and pied
Should fall as Jacob's hire.
This was a way to thrive, and he was blest:
And thrift is blessing, if men steal it not.
Ant. This was a venture, sir, that Jacob served for;
A thing not in his power to bring to pass,
But swayed and fashioned by the hand of Heaven.
Was this inserted to make interest good?
Or is your gold and silver ewes and rams?
Shy. I cannot tell; I make it breed as fast:
But note me, signior.
Ant. Mark you this, Bassanio,

62. **Is he yet possessed.** See IV., 1, 35.
76. **Compromised**: not at all in its usual modern sense.

The Devil can cite Scripture for his purpose.
An evil soul producing holy witness
Is like a villain with a smiling cheek,
A goodly apple rotten at the heart:
O, what a goodly outside falsehood hath!
Shy. Three thousand ducats; 't is a good round sum.
Three months from twelve; then, let me see; the rate —
Ant. Well, Shylock, shall we be beholding to you?
Shy. Signior Antonio, many a time and oft
In the Rialto you have rated me
About my moneys and my usances:
Still have I borne it with a patient shrug,
For sufferance is the badge of all our tribe.
You call me misbeliever, cut-throat dog,
And spit upon my Jewish gaberdine,
And all for use of that which is mine own.
Well then, it now appears you need my help:
Go to, then; you come to me, and you say
"Shylock, we would have moneys:" you say so;
You, that did void your rheum upon my beard
And foot me as you spurn a stranger cur

93. In this speech Shylock is doing a little figuring, talking to himself. What he is meditating, while speaking so distractedly, becomes plain at last in line 130. Is it worth while to sacrifice three months' interest on a sentimental scheme of revenge? He decides that it is.

95. **beholding**: an erroneous use of the present participle, common in Shakespeare's day. What should we say now?

96. **many a time and oft.** See this same redundancy of phrase in *Cæsar*, I., 1, 42.

105. **Go to**: an exceedingly common exclamation, which, like our *well* and *indeed*, got its whole meaning from the inflection with which it was uttered. As it recurs, try to replace it with a modern word or phrase.

Over your threshold: moneys is your suit.
What should I say to you? Should I not say
"Hath a dog money? is it possible
A cur can lend three thousand ducats?" Or
Shall I bend low and in a bondman's key,
With bated breath and whispering humbleness,
Say this;
"Fair sir, you spit on me on Wednesday last;
You spurned me such a day; another time
You called me dog; and for these courtesies
I'll lend you thus much moneys"?

Ant. I am as like to call thee so again,
To spit on thee again, to spurn thee too.
If thou wilt lend this money, lend it not
As to thy friends; for when did friendship take
A breed for barren metal of his friend?
But lend it rather to thine enemy,
Who, if he break, thou mayst with better face
Exact the penalty.

Shy. Why, look you, how you storm!
I would be friends with you and have your love,
Forget the shames that you have stained me with,
Supply your present wants and take no doit
Of usance for my moneys, and you 'll not hear me:
This is kind I offer.

123, 124. Was it Antonio's view of the morality of taking interest, or Shylock's, that was destined to prevail?

126. Correct the ungrammatical language.

128–132. Was it not at this time probable that Antonio would punctually redeem his bond? If so, what satisfaction could Shylock anticipate from the arrangement he here offers to make?

132. Bassanio's words are inserted in Shylock's speech without interrupting it metrically. Make an entire verse by joining the pieces of Shylock's broken line.

Bass. This were kindness.
Shy. This kindness will I show.
Go with me to a notary, seal me there
Your single bond; and, in a merry sport,
If you repay me not on such a day,
In such a place, such sum or sums as are
Expressed in the condition, let the forfeit
Be nominated for an equal pound
Of your fair flesh, to be cut off and taken
In what part of your body pleaseth me.
Ant. Content, i' faith: I 'll seal to such a bond
And say there is much kindness in the Jew.
Bass. You shall not seal to such a bond for me:
I 'll rather dwell in my necessity.
Ant. Why, fear not, man; I will not forfeit it:
Within these two months, that 's a month before
This bond expires, I do expect return
Of thrice three times the value of this bond.
Shy. O father Abram, what these Christians are,
Whose own hard dealings teaches them suspect
The thoughts of others! Pray you, tell me this;
If he should break his day, what should I gain
By the exaction of the forfeiture?
A pound of man's flesh taken from a man
Is not so estimable, profitable neither,
As flesh of muttons, beefs, or goats. I say,
To buy his favour, I extend this friendship:
If he will take it, so; if not, adieu;
And, for my love, I pray you wrong me not.
Ant. Yes, Shylock, I will seal unto this bond.
Shy. Then meet me forthwith at the notary's;

156. This may be read with six accents, but had better, probably, be read with five. The last two syllables of **estimable** may be said to count, metrically, for nothing.

Give him direction for this merry bond,
And I will go and purse the ducats straight,
See to my house, left in the fearful guard
Of an unthrifty knave, and presently
I will be with you.

Ant. Hie thee, gentle Jew.

[*Exit Shylock.*

The Hebrew will turn Christian: he grows kind.

Bass. I like not fair terms and a villain's mind.

Ant. Come on: in this there can be no dismay;
My ships come home a month before the day. [*Exeunt.*

ACT II.

SCENE I. *Belmont. A room in* PORTIA'S *house.*

Flourish of cornets. Enter the PRINCE OF MOROCCO *and his train;* PORTIA, NERISSA, *and others attending.*

Mor. Mislike me not for my complexion,
The shadowed livery of the burnished sun,
To whom I am a neighbour and near bred.
Bring me the fairest creature northward born,
Where Phœbus' fire scarce thaws the icicles,
And let us make incision for your love,
To prove whose blood is reddest, his or mine.
I tell thee, lady, this aspect of mine
Hath feared the valiant: by my love, I swear
The best-regarded virgins of our clime
Have loved it too: I would not change this hue,
Except to steal your thoughts, my gentle queen.

163. **this merry bond.** Note that this is the second time Shylock has used the word *merry* in connection with this business.

2. It is natural to connect **burnished** with the *burning* effect of the sun: but this would be wrong.

9. See **fear** used in the same way in *Taming of the Shrew*, I., 2, 24, and often elsewhere.

Por. In terms of choice I am not solely led
By nice direction of a maiden's eyes;
Besides, the lottery of my destiny
Bars me the right of voluntary choosing:
But if my father had not scanted me
And hedged me by his wit, to yield myself
His wife who wins me by that means I told you,
Yourself, renowned Prince, then stood as fair
As any comer I have looked on yet
For my affection.

Mor. Even for that I thank you:
Therefore, I pray you, lead me to the caskets
To try my fortune. By this scimitar
That slew the Sophy and a Persian prince
That won three fields of Sultan Solyman,
I would outstare the sternest eyes that look,
Outbrave the heart most daring on the earth,
Pluck the young sucking cubs from the she-bear,
Yea, mock the lion when he roars for prey,
To win thee, lady. But, alas the while!
If Hercules and Lichas play at dice
Which is the better man, the greater throw
May turn by fortune from the weaker hand:
So is Alcides beaten by his page;
And so may I, blind fortune leading me,
Miss that which one unworthier may attain,
And die with grieving.

Por. You must take your chance,

13, 14. Is this consistent with what Portia has already said about Morocco's complexion?

19. **His wife who wins me.** What is the antecedent of *who*? Is modern English capable of this construction?

20. In what mode is the verb *stood*?

31. See a similar exclamation of grief in *Cæsar*, I., 3, 82, and elsewhere.

And either not attempt to choose at all,
Or swear before you choose, if you choose wrong,
Never to speak to lady afterward
In way of marriage: therefore be advised.

Mor. Nor will not. Come, bring me unto my chance.

Por. First, forward to the temple: after dinner
Your hazard shall be made.

Mor. Good fortune then!
To make me blest or cursed'st among men.

[*Cornets, and exeunt.*

SCENE II. *Venice. A street.*

Enter LAUNCELOT.

Laun. Certainly my conscience will serve me to run from this Jew my master. The fiend is at mine elbow and tempts me, saying to me "Gobbo, Launcelot Gobbo, good Launcelot," or "good Gobbo," or "good Launcelot Gobbo, use your legs, take the start, run away." My conscience says "No; take heed, honest Launcelot; take heed, honest Gobbo," or, as aforesaid, "honest Launcelot Gobbo; do not run; scorn running with thy heels." Well, the most courageous fiend bids me pack: "Via!" says the fiend; "away!" says the fiend; "for the heavens, rouse up a brave mind," says the fiend, "and run." Well, my

44. **to the temple**, i. e., to church, to take the oath mentioned in line 40.

46. An ending is omitted. See *Cymbeline*, IV., 2, 347; *Coriolanus*, V., 3, 130; *Troilus*, IV., 4, 7; *Measure for Measure*, IV., 6, 13.

9. **scorn running with thy heels.** A passage in *Much Ado*, III., 4, 50, suggests that this may be read with two meanings.

10. **Via**, an Italian word meaning *away*, used in Shakespeare's time to urge horses forward.

conscience, hanging about the neck of my heart, says very wisely to me "My honest friend Launcelot, being an honest man's son," or rather an honest woman's son;— well, my conscience says "Launcelot, budge not." "Budge," says the fiend. "Budge not," says my conscience. "Conscience," say I, "you counsel well;" "Fiend," say I, "you counsel well:" to be ruled by my conscience, I should stay with the Jew my master, who, God bless the mark, is a kind of devil; and, to run away from the Jew, I should be ruled by the fiend, who, saving your reverence, is the Devil himself. Certainly the Jew is the very devil incarnation; and, in my conscience, my conscience is but a kind of hard conscience, to offer to counsel me to stay with the Jew. The fiend gives the more friendly counsel: I will run, fiend; my heels are at your command; I will run.

Enter Old GOBBO, *with a basket.*

Gob. Master young man, you, I pray you, which is the way to master Jew's?

Laun. [*Aside.*] O heavens, this is my true-begotten father! who, being more than sand-blind, high-gravel blind, knows me not: I will try confusions with him.

Gob. Master young gentleman, I pray you, which is the way to master Jew's?

21, 23. **God bless the mark** and **saving your reverence** are common conventional phrases for apologizing for some improper expression.

25. **incarnation**: Launcelot's blunder for *incarnate.*

33. Look up the origin of **sand-blind.**

34. **confusions**: perhaps Launcelot's blunder for *conclusions*, *to try conclusions* being a standard phrase, as in *Hamlet*, III., 4, 195. Yet Launcelot really goes on to try *confusions.*

Laun. Turn up on your right hand at the next turning, but at the next turning of all, on your left; marry at the very next turning, turn of no hand, but turn down indirectly to the Jew's house.

Gob. By God's sonties, 't will be a hard way to hit. Can you tell me whether one Launcelot, that dwells with him, dwell with him or no?

Laun. Talk you of young Master Launcelot? [*Aside.*] Mark me now; now will I raise the waters. Talk you of young Master Launcelot?

Gob. No master, sir, but a poor man's son: his father, though I say 't, is an honest exceeding poor man and, God be thanked, well to live.

Laun. Well, let his father be what a will, we talk of young Master Launcelot.

Gob. Your worship's friend and Launcelot, sir.

Laun. But I pray you, ergo, old man, ergo, I beseech you, talk you of young Master Launcelot.

Gob. Of Launcelot, an 't please your mastership.

Laun. Ergo, Master Launcelot. Talk not of Master Launcelot, father; for the young gentleman, according to Fates and Destinies and such odd sayings, the Sisters Three and such branches of learning, is indeed deceased, or, as you would say in plain terms, gone to heaven.

Gob. Marry, God forbid! the boy was the very staff of my age, my very prop.

42. **sonties** will be found in *Webster's Dictionary.*

50. **well to live**: variously interpreted as meaning "with every prospect of long life," or "well off."

51. **a**, for *he*, is common in the written language from the thirteenth to the fifteenth century; in the dramatists of the sixteenth and seventeenth centuries it is frequent in representations of familiar speech. — Murray, *New English Dictionary.*

Laun. Do I look like a cudgel or a hovel-post, a staff or a prop? Do you know me, father?

Gob. Alack the day, I know you not, young gentleman; but I pray you, tell me, is my boy, God rest his soul, alive or dead?

Laun. Do you not know me, father?

Gob. Alack, sir, I am sand-blind; I know you not.

Laun. Nay, indeed, if you had your eyes, you might fail of the knowing me: it is a wise father that knows his own child. Well, old man, I will tell you news of your son: give me your blessing: truth will come to light; murder cannot be hid long; a man's son may, but at the length truth will out.

Gob. Pray you, sir, stand up: I am sure you are not Launcelot, my boy.

Laun. Pray you, let 's have no more fooling about it, but give me your blessing: I am Launcelot, your boy that was, your son that is, your child that shall be.

Gob. I cannot think you are my son.

Laun. I know not what I shall think of that: but I am Launcelot, the Jew's man, and I am sure Margery your wife is my mother.

Gob. Her name is Margery, indeed: I 'll be sworn, if thou be Launcelot, thou art mine own flesh and blood. Lord worshipped might he be! what a beard hast thou got! thou hast got more hair on thy chin than Dobbin my fill-horse has on his tail.

Laun. It should seem, then, that Dobbin's tail grows backward: I am sure he had more hair of his tail than I have of my face when I last saw him.

Gob. Lord, how art thou changed! How dost

67. **Alack the day**: with this compare Morocco's *alas the while*, and Desdemona's *Alas the heavy day*. The words *alack* and *alas* have interesting etymologies.

thou and thy master agree? I have brought him a present. How 'gree you now?

Laun. Well, well: but, for mine own part, as I have set up my rest to run away, so I will not rest till I have run some ground. My master 's a very Jew: give him a present! give him a halter: I am famished in his service; you may tell every finger I have with my ribs. Father, I am glad you are come: give me your present to one Master Bassanio, who, indeed, gives rare new liveries: if I serve not him, I will run as far as God has any ground. O rare fortune! here comes the man: to him, father; for I am a Jew, if I serve the Jew any longer.

Enter BASSANIO, *with* LEONARDO *and other followers.*

Bass. You may do so; but let it be so hasted that supper be ready at the farthest by five of the clock. See these letters delivered; put the liveries to making, and desire Gratiano to come anon to my lodging.

[*Exit a Servant.*

Laun. To him, father.

Gob. God bless your worship!

Bass. Gramercy! wouldst thou aught with me? 115

Gob. Here 's my son, sir, a poor boy, —

Laun. Not a poor boy, sir, but the rich Jew's man; that would, sir, as my father shall specify —

99. The phrase, **set up my rest**, will be found in Webster. Launcelot of course is given to punning: but is there any character in the play that does not pun on occasion? Antonio, in the very depth of his misery, indulges in a play of words.

112. **anon**: an interesting word, of frequent occurrence in Shakespeare and Milton, and well known to readers of the Bible. Look up its origin, and consider why it is lost to our modern speech.

Gob. He hath a great infection, sir, as one would say, to serve —

Laun. Indeed, the short and the long is, I serve the Jew, and have a desire, as my father shall specify —

Gob. His master and he, saving your worship's reverence, are scarce cater-cousins —

Laun. To be brief, the very truth is that the Jew, having done me wrong, doth cause me, as my father, being, I hope, an old man, shall frutify unto you —

Gob. I have here a dish of doves that I would bestow upon your worship, and my suit is —

Laun. In very brief, the suit is impertinent to myself, as your worship shall know by this honest old man; and, though I say it, though old man, yet poor man, my father.

Bass. One speak for both. What would you?

Laun. Serve you, sir.

Gob. That is the very defect of the matter, sir.

Bass. I know thee well; thou hast obtained thy suit:
Shylock thy master spoke with me this day,
And hath preferred thee, if it be preferment
To leave a rich Jew's service, to become
The follower of so poor a gentleman.

119. So Mistress Quickly says, "— her husband has a marvellous infection to the little page."

125. **cater-cousins**: the article on this word in the *New English Dictionary* is very interesting. The inflection with which Gobbo's speech is read will depend on the meaning ascribed to *cater-cousins*. The *speech* has the same meaning in either case.

128. What Launcelot tries to say when he says **frutify** is not clear.

140. **preferred, preferment**: be sure of the meaning of these words.

Laun. The old proverb is very well parted between my master Shylock and you, sir: you have the grace of God, sir, and he hath enough.

Bass. Thou speak'st it well. Go, father, with thy son.
Take leave of thy old master and inquire
My lodging out. Give him a livery
More guarded than his fellows': see it done.

Laun. Father, in. I cannot get a service, no; I have ne'er a tongue in my head. [*Looks on his palm.*] Well, if any man in Italy hath a fairer table, which doth offer to swear upon a book! I shall have good fortune. Go to, here's a simple line of life: here's a small trifle of wives: alas, fifteen wives is nothing! eleven widows and nine maids is a simple coming-in for one man: and then to 'scape drowning thrice, and to be in peril of my life with the edge of a feather-bed; here are simple scapes. Well, if Fortune be a woman, she's a good wench for this gear. Father, come; I'll take my leave of the Jew in the twinkling of an eye. [*Exeunt Launcelot and old Gobbo.*

Bass. I pray thee, good Leonardo, think on this:
These things being bought and orderly bestowed,
Return in haste, for I do feast to-night
My best-esteemed acquaintance: hie thee, go.

Leon. My best endeavours shall be done herein.

Enter GRATIANO.

Gra. Where is your master?

143. **The old proverb**: that is, "God's grace is gear enough."

152, 153. So Mrs. Quickly offers, — "I'll be sworn on a book she loves you." — Launcelot's palmistry will be explained by the dictionary. Better, however, see Knight's note on this passage, and its diagram of the palm with its lines and mounts.

163. Note that as the churls in the scene give way to gentlemen, the language passes from prose to verse.

Leon. Yonder, sir, he walks. [*Exit.*

Gra. Signior Bassanio!

Bass. Gratiano!

Gra. I have a suit to you.

Bass. You have obtained it.

Gra. You must not deny me: I must go with you to Belmont.

Bass. Why, then you must. But hear thee, Gratiano;
Thou art too wild, too rude and bold of voice;
Parts that become thee happily enough
And in such eyes as ours appear not faults;
But where thou art not known, why, there they show
Something too liberal. Pray thee, take pain
To allay with some cold drops of modesty
Thy skipping spirit, lest through thy wild behaviour
I be misconstrued in the place I go to
And lose my hopes.

Gra. Signior Bassanio, hear me:
If I do not put on a sober habit,
Talk with respect and swear but now and then,
Wear prayer-books in my pocket, look demurely,
Nay more, while grace is saying, hood mine eyes
Thus with my hat, and sigh and say Amen,
Use all the observance of civility,
Like one well studied in a sad ostent
To please his grandam, never trust me more.

174. **hear thee.** In such phrases as this and *run thee, come thee, fare thee,* and many others, Abbott regards the pronoun as a reduced or lighter form of the nominative. See his *Shakespearian Grammar,* 212.

187. **hood mine eyes**: what curious trait of the table-manners of Shakespeare's day does this passage reveal? Read the account of the banquet in *Timon of Athens,* III., 6, and notice that here, too, hats appear.

Bass. Well, we shall see your bearing.

Gra. Nay, but I bar to-night: you shall not gauge me
By what we do to-night.

Bass. No, that were pity:
I would entreat you rather to put on
Your boldest suit of mirth, for we have friends
That purpose merriment. But fare you well:
I have some business.

Gra. And I must to Lorenzo and the rest:
But we will visit you at supper-time. [*Exeunt.*

SCENE III. *The same. A room in* SHYLOCK'S *house.*

Enter JESSICA *and* LAUNCELOT.

Jes. I am sorry thou wilt leave my father so:
Our house is hell, and thou, a merry devil,
Didst rob it of some taste of tediousness.
But fare thee well, there is a ducat for thee:
And, Launcelot, soon at supper shalt thou see
Lorenzo, who is thy new master's guest:
Give him this letter; do it secretly;
And so farewell: I would not have my father
See me in talk with thee.

Laun. Adieu! tears exhibit my tongue. Most beautiful pagan, most sweet Jew! These foolish drops do something drown my manly spirit: adieu.

Jes. Farewell, good Launcelot. [*Exit Launcelot.*
Alack, what heinous sin is it in me
To be ashamed to be my father's child!
But though I am a daughter to his blood,
I am not to his manners. O Lorenzo,

14, 15. A touch of compunction, where many more would seem called for. Is not Jessica about as hard-hearted a person as her father?

If thou keep promise, I shall end this strife,
Become a Christian and thy loving wife. [*Exit.*

SCENE IV. *The same. A street.*

Enter GRATIANO, LORENZO, SALARINO, *and* SALANIO.

Lor. Nay, we will slink away in supper-time,
Disguise us at my lodging and return,
All in an hour.

Gra. We have not made good preparation.

Salar. We have not spoke us yet of torch-bearers.

Salan. 'T is vile, unless it may be quaintly ordered,
And better in my mind not undertook.

Lor. 'T is now but four o'clock: we have two hours
To furnish us.

Enter LAUNCELOT, *with a letter.*

Friend Launcelot, what 's the news?

Laun. An it shall please you to break up this, it shall seem to signify.

Lor. I know the hand: in faith, 't is a fair hand;
And whiter than the paper it writ on
Is the fair hand that writ.

Gra. Love-news, in faith.

Laun. By your leave, sir.

Lor. Whither goest thou?

Laun. Marry, sir, to bid my old master the Jew to sup to-night with my new master the Christian.

Lor. Hold, here, take this: tell gentle Jessica
I will not fail her; speak it privately. [*Exit Launcelot.*
Go, gentlemen,

10. **to break up this**: See *Winter's Tale*, III., 2, 132.

Will you prepare you for this masque to-night?
I am provided of a torch-bearer.
Salar. Ay, marry, I 'll be gone about it straight.
Salan. And so will I.
Lor. Meet me and Gratiano
At Gratiano's lodging some hour hence.
Salar. 'T is good we do so. [*Exeunt Salar. and Salan.*
Gra. Was not that letter from fair Jessica?
Lor. I must needs tell thee all. She hath directed
How I shall take her from her father's house,
What gold and jewels she is furnished with,
What page's suits she hath in readiness.
If e'er the Jew her father come to heaven,
It will be for his gentle daughter's sake:
And never dare misfortune cross her foot,
Unless she do it under this excuse,
That she is issue to a faithless Jew.
Come, go with me; peruse this as thou goest:
Fair Jessica shall be my torch-bearer. [*Exeunt.*

SCENE V. *The same. Before* SHYLOCK'S *house.*

Enter SHYLOCK *and* LAUNCELOT.

Shy. Well, thou shalt see, thy eyes shall be thy judge,
The difference of old Shylock and Bassanio: —
What, Jessica! — thou shalt not gormandise,
As thou hast done with me: — What, Jessica! —
And sleep and snore, and rend apparel out; —
Why, Jessica, I say!
Laun. Why, Jessica!

23. **provided of**: See *Henry V.*, III., 7, 9, and this play, V., 274.

33–36. Note the subjunctives in these lines.

Shy. Who bids thee call? I do not bid thee call.

Laun. Your worship was wont to tell me that I could do nothing without bidding.

Enter JESSICA.

Jes. Call you? what is your will?

Shy. I am bid forth to supper, Jessica:
There are my keys. But wherefore should I go?
I am not bid for love; they flatter me:
But yet I'll go in hate, to feed upon
The prodigal Christian. Jessica, my girl,
Look to my house. I am right loath to go:
There is some ill a-brewing towards my rest,
For I did dream of money-bags to-night.

Laun. I beseech you, sir, go: my young master doth expect your reproach.

Shy. So do I his.

Laun. An they have conspired together, I will not say you shall see a masque; but if you do, then it was not for nothing that my nose fell a-bleeding on Black-Monday last at six o'clock i' the morning, falling out that year on Ash-Wednesday was four year, in the afternoon.

Shy. What, are there masques? Hear you me, Jessica:
Lock up my doors; and when you hear the drum
And the vile squealing of the wry-necked fife,
Clamber not you up to the casements then,
Nor thrust your head into the public street
To gaze on Christian fools with varnished faces,
But stop my house's ears, I mean my casements:

22–27. Launcelot's speech is as lucid as was the one in which he directed his father to master Jew's.

30. **wry-necked fife.** The old fife was blown with a crooked mouth-piece. (*White.*)

Let not the sound of shallow foppery enter
My sober house. By Jacob's staff, I swear,
I have no mind of feasting forth to-night:
But I will go. Go you before me, sirrah;
Say I will come.

Laun. I will go before, sir. Mistress, look out at window, for all this;
There will come a Christian by,
Will be worth a Jewess' eye. [*Exit.*

Shy. What says that fool of Hagar's offspring, ha?

Jes. His words were "Farewell mistress;" nothing else.

Shy. The patch is kind enough, but a huge feeder;
Snail-slow in profit, and he sleeps by day
More than the wild-cat: drones hive not with me;
Therefore I part with him, and part with him
To one that I would have him help to waste
His borrowed purse. Well, Jessica, go in:
Perhaps I will return immediately:
Do as I bid you; shut doors after you:
Fast bind, fast find;
A proverb never stale in thrifty mind. [*Exit.*

Jes. Farewell; and if my fortune be not crost,
I have a father, you a daughter, lost. [*Exit.*

36. By Jacob's staff: evidently a solemn oath with the Hebrews. We have already seen the expression, *to swear upon a book*. With what oath did Hamlet bind his fellow-soldiers, who with him had seen the ghost?

44. Note all the indications of Jessica's character.

52. Is this correct English according to present standards?

SCENE VI. *The same.*

Enter GRATIANO *and* SALARINO, *masqued.*

Gra. This is the pent-house under which Lorenzo
Desired us to make stand.

Salar. His hour is almost past.

Gra. And it is marvel he out-dwells his hour,
For lovers ever run before the clock.

Salar. O, ten times faster Venus' pigeons fly
To seal love's bonds new-made, than they are wont
To keep obliged faith unforfeited!

Gra. That ever holds: who riseth from a feast
With that keen appetite that he sits down?
Where is the horse that doth untread again
His tedious measures with the unbated fire
That he did pace them first? All things that are,
Are with more spirit chased than enjoyed.
How like a younker or a prodigal
The scarfed bark puts from her native bay,
Hugged and embraced by the wanton wind!
How like the prodigal doth she return,
With over-weathered ribs and ragged sails,
Lean, rent and beggared by the wanton wind!

Salar. Here comes Lorenzo: more of this hereafter.

Enter LORENZO.

Lor. Sweet friends, your patience for my long abode;
Not I, but my affairs, have made you wait:
When you shall please to play the thieves for wives,
I 'll watch as long for you then. Approach;
Here dwells my father Jew. Ho! who 's within?

2. A trimeter couplet.

4. Do not misplace the emphasis.

15. **The scarfed bark**: See *All 's Well*, II., 3, 214.

24. Perhaps the emphatic you is to be so read as to fill the place of an accented syllable and a light one.

Enter JESSICA, *above, in boy's clothes.*

Jes. Who are you? Tell me, for more certainty,
Albeit I 'll swear that I do know your tongue.

Lor. Lorenzo, and thy love.

Jes. Lorenzo, certain, and my love indeed,
For who love I so much? And now who knows
But you, Lorenzo, whether I am yours?

Lor. Heaven and thy thoughts are witness that thou art.

Jes. Here, catch this casket; it is worth the pains.
I am glad 't is night, you do not look on me,
For I am much ashamed of my exchange:
But love is blind and lovers cannot see
The pretty follies that themselves commit;
For if they could, Cupid himself would blush
To see me thus transformed to a boy.

Lor. Descend, for you must be my torch-bearer.

Jes. What, must I hold a candle to my shames?
They in themselves, good sooth, are too too light.
Why, 't is an office of discovery, love;
And I should be obscured.

Lor. So are you sweet,
Even in the lovely garnish of a boy.
But come at once;
For the close night doth play the runaway,
And we are stayed for at Bassanio's feast.

Jes. I will make fast the doors, and gild myself
With some more ducats, and be with you straight.

[*Exit above.*

31. With this line compare *Mids. N. Dream*, III., 1, 156, and make the inference suggested by the comparison.

42. Understand the pun.

44. Be sure of the emphasis.

Gra. Now, by my hood, a Gentile and no Jew.
Lor. Beshrew me but I love her heartily;
For she is wise, if I can judge of her,
And fair she is, if that mine eyes be true,
And true she is, as she hath proved herself,
And therefore, like herself, wise, fair and true,
Shall she be placed in my constant soul.

Enter JESSICA, *below.*

What, art thou come? On, gentlemen; away!
Our masquing mates by this time for us stay.

[*Exit with Jessica and Salarino.*

Enter ANTONIO.

Ant. Who 's there?
Gra. Signior Antonio!
Ant. Fie, fie, Gratiano! where are all the rest?
'T is nine o'clock: our friends all stay for you.
No masque to-night: the wind is come about;
Bassanio presently will go aboard:
I have sent twenty out to seek for you.
Gra. I am glad on 't: I desire no more delight
Than to be under sail and gone to-night. [*Exeunt.*

SCENE VII. *Belmont. A room in* PORTIA'S *house.*

Flourish of cornets. Enter PORTIA *with the* PRINCE OF MOROCCO, *and their trains.*

Por. Go draw aside the curtains and discover
The several caskets to this noble prince.
Now make your choice.
Mor. The first, of gold, who this inscription bears,

51. **by my hood**: evidently a common oath. Chaucer has it twice, though it does not appear elsewhere in Shakespeare. Yet Slender swears "by these gloves" and "by this hat."

54. On the conjunctional affix, *that*, see Abbott's *Shakespearian Grammar*, 287.

4, 6. Discuss the relative pronouns in these lines. See Abbott's *Shakespearian Grammar*, 264.

"Who chooseth me shall gain what many men desire;"
The second, silver, which this promise carries,
"Who chooseth me shall get as much as he deserves;"
This third, dull lead, with warning all as blunt,
"Who chooseth me must give and hazard all he hath."
How shall I know if I do choose the right?

Por. The one of them contains my picture, Prince:
If you choose that, then I am yours withal.

Mor. Some god direct my judgement! Let me see;
I will survey the inscriptions back again.
What says this leaden casket?
"Who chooseth me must give and hazard all he hath."
Must give: for what? for lead? hazard for lead?
This casket threatens. Men that hazard all
Do it in hope of fair advantages:
A golden mind stoops not to shows of dross;
I'll then nor give nor hazard aught for lead.
What says the silver with her virgin hue?
"Who chooseth me shall get as much as he deserves."
As much as he deserves! Pause there, Morocco,
And weigh thy value with an even hand:
If thou be'st rated by thy estimation,
Thou dost deserve enough; and yet enough
May not extend so far as to the lady:
And yet to be afeard of my deserving
Were but a weak disabling of myself.
As much as I deserve! Why, that's the lady:
I do in birth deserve her, and in fortunes,
In graces and in qualities of breeding;
But more than these, in love I do deserve.

5, 7, 9. Can you give any reason for the metrical peculiarity of the inscription-verses?

14. **back again**: infer the meaning of this expression from what follows.

What if I strayed no further, but chose here?
Let's see once more this saying graved in gold;
"Who chooseth me shall gain what many men desire."
Why, that's the lady; all the world desires her;
From the four corners of the earth they come,
To kiss this shrine, this mortal-breathing saint
The Hyrcanian deserts and the vasty wilds
Of wide Arabia are as throughfares now
For princes to come view fair Portia:
The watery kingdom, whose ambitious head
Spits in the face of heaven, is no bar
To stop the foreign spirits, but they come,
As o'er a brook, to see fair Portia.
One of these three contains her heavenly picture.
Is't like that lead contains her? 'T were damnation
To think so base a thought: it were too gross
To rib her cerecloth in the obscure grave.
Or shall I think in silver she's immured,
Being ten times undervalued to tried gold?
O sinful thought! Never so rich a gem
Was set in worse than gold. They have in England
A coin that bears the figure of an angel
Stamped in gold, but that's insculped upon;
But here an angel in a golden bed
Lies all within. Deliver me the key:
Here do I choose, and thrive I as I may!

35. **In what mode are the verbs?**

43. **to come view**: See *Merry Wives*, IV., 2, 80, and *Hamlet*, II., 1, 101; and compare II., 9, 18, of this play.

51. With this verse compare *Hamlet*, IV., 5, 213, and *Henry VI.*, Part II., IV., 1, 50, and make inference.

53. **tried gold**: See II., 9, 63, this play.

56. **A coin that bears the figure of an angel**: See *John*, II. 590, and III., 3, 8; *Much Ado*, II., 3, 35.

58. **an angel in a golden bed**: See III., 2, 115, this play.

Por. There, take it, Prince; and if my form lie there,
Then I am yours. [*He unlocks the golden casket.*

Mor. O hell! what have we here?
A carrion Death, within whose empty eye
There is a written scroll! I 'll read the writing.

[*Reads.*] All that glisters is not gold;
Often have you heard that told:
Many a man his life hath sold
But my outside to behold:
Gilded tombs do worms infold.
Had you been as wise as bold,
Young in limbs, in judgement old,
Your answer had not been inscrolled:
Fare you well; your suit is cold.

Cold, indeed; and labour lost:
Then, farewell, heat, and welcome, frost!
Portia, adieu. I have too grieved a heart
To take a tedious leave: thus losers part.

[*Exit with his train. Flourish of cornets.*

Por. A gentle riddance. Draw the curtains, go.
Let all of his complexion choose me so. [*Exeunt.*

SCENE VIII. *Venice. A street.*

Enter SALARINO *and* SALANIO.

Salar. Why, man, I saw Bassanio under sail:
With him is Gratiano gone along;
And in their ship I am sure Lorenzo is not.

Salan. The villain Jew with outcries raised the Duke,
Who went with him to search Bassanio's ship.

Salar. He came too late, the ship was under sail:
But there the Duke was given to understand
That in a gondola were seen together

65–73. Who or what is represented as speaking? Describe the metre of the scroll.

Lorenzo and his amorous Jessica:
Besides, Antonio certified the Duke
They were not with Bassanio in his ship.
Salan. I never heard a passion so confused,
So strange, outrageous, and so variable,
As the dog Jew did utter in the streets:
"My daughter! O my ducats! O my daughter!
Fled with a Christian! O my Christian ducats!
Justice! the law! my ducats, and my daughter!
A sealed bag, two sealed bags of ducats,
Of double ducats, stolen from me by my daughter!
And jewels, two stones, two rich and precious stones,
Stolen by my daughter! Justice! find the girl;
She hath the stones upon her, and the ducats."
Salar. Why, all the boys in Venice follow him,
Crying, his stones, his daughter, and his ducats.
Salan. Let good Antonio look he keep his day,
Or he shall pay for this.
Salar. Marry, well remembered.
I reasoned with a Frenchman yesterday,
Who told me, in the narrow seas that part
The French and English, there miscarried
A vessel of our country richly fraught:
I thought upon Antonio when he told me;
And wished in silence that it were not his.
Salan. You were best to tell Antonio what you hear;
Yet do not suddenly, for it may grieve him.

25. **look he keep**: note the mode of the second verb.

27. **I reasoned**: common enough in Shakespeare in this sense.

29. How are the five accents to be found?

33. **You were best**: originally the *you* in this phrase was dative. A trace of this usage is seen in such expressions as Ophelia's "*woe is me*," which is historically correct, while Prospero's

Salar. A kinder gentleman treads not the earth.
I saw Bassanio and Antonio part:
Bassanio told him he would make some speed
Of his return: he answered, "Do not so;
Slubber not business for my sake, Bassanio,
But stay the very riping of the time;
And for the Jew's bond which he hath of me,
Let it not enter in your mind of love:
Be merry, and employ your chiefest thoughts
To courtship and such fair ostents of love
As shall conveniently become you there:"
And even there, his eye being big with tears,
Turning his face, he put his hand behind him,
And with affection wondrous sensible
He wrung Bassanio's hand; and so they parted.
Salan. I think he only loves the world for him.
I pray thee, let us go and find him out
And quicken his embraced heaviness
With some delight or other.
Salar. Do we so. [*Exeunt.*

SCENE IX. *Belmont. A room in* PORTIA'S *house.*

Enter NERISSA *with a* Servitor.

Ner. Quick, quick, I pray thee; draw the curtain straight:

"*I am woe*" is logically absurd. Our modern *you had better* is strictly grammatical and logical. Shakespeare uses this also, as in *Henry VIII.*, V., 3, 132.

42. **your mind of love**: Bassanio carries with him to Belmont a *mind of love:* that is, he is minded to devote himself there to "fair ostents of love."

52. **his embraced heaviness** is evidently the heaviness to which he clings, or which clings to him.

53. **Do we so**: a first person plural imperative, now obsolete, but once common in English, as it still is in German. So in *Hamlet*, I., 1, 33.

The Prince of Arragon hath ta'en his oath,
And comes to his election presently.

Flourish of cornets. Enter the PRINCE OF ARRAGON, PORTIA, *and their trains.*

Por. Behold, there stand the caskets, noble Prince:
If you choose that wherein I am contained,
Straight shall our nuptial rites be solemnized:
But if you fail, without more speech, my lord,
You must be gone from hence immediately.

Ar. I am enjoined by oath to observe three things:
First, never to unfold to any one
Which casket 't was I chose; next, if I fail
Of the right casket, never in my life
To woo a maid in way of marriage;
Lastly,
If I do fail in fortune of my choice,
Immediately to leave you and be gone.

Por. To these injunctions every one doth swear
That comes to hazard for my worthless self.

Ar. And so have I addressed me. Fortune now
To my heart's hope! Gold; silver; and base lead.
"Who chooseth me must give and hazard all he hath."
You shall look fairer, ere I give or hazard.
What says the golden chest? ha! let me see:
"Who chooseth me shall gain what many men desire."
What many men desire! that many may be meant
By the fool multitude, that choose by show,

13. Read with five accents.

19. addressed me: see *Hamlet*, I., 2, 216; *All's Well*, III., 6, 103. How should we put these words of Arragon into English of to-day?

25. Note the metrical peculiarity of the line.

26. By: see I., 2, 52, this play.

Not learning more than the fond eye doth teach;
Which pries not to the interior, but, like the martlet,
Builds in the weather on the outward wall,
Even in the force and road of casualty.
I will not choose what many men desire,
Because I will not jump with common spirits
And rank me with the barbarous multitudes.
Why, then to thee, thou silver treasure-house;
Tell me once more what title thou dost bear:
"Who chooseth me shall get as much as he deserves:"
And well said too; for who shall go about
To cozen fortune and be honourable
Without the stamp of merit? Let none presume
To wear an undeserved dignity.
O, that estates, degrees and offices
Were not derived corruptly, and that clear honour
Were purchased by the merit of the wearer!
How many then should cover that stand bare!
How many be commanded that command!
How much low peasantry would then be gleaned
From the true seed of honour! and how much honour
Picked from the chaff and ruin of the times
To be new-varnished! Well, but to my choice:
"Who chooseth me shall get as much as he deserves."
I will assume desert. Give me a key for this,
And instantly unlock my fortunes here.

[*He opens the silver casket.*

Por. Too long a pause for that which you find there.

Ar. What 's here? the portrait of a blinking idiot,

28. Only five accents.

32. jump with: a common use of *jump* in Shakespeare. See *Henry IV.*, Part I., I., 2, 78.

51. See II., 6, 2.

Presenting me a schedule! I will read it.
How much unlike art thou to Portia!
How much unlike my hopes and my deservings!
"Who chooseth me shall have as much as he deserves."
Did I deserve no more than a fool's head?
Is that my prize? are my deserts no better?

Por. To offend, and judge, are distinct offices
And of opposed natures.

Ar. What is here?

[*Reads.*] The fire seven times tried this:
Seven times tried that judgement is,
That did never choose amiss.
Some there be that shadows kiss;
Such have but a shadow's bliss:
There be fools alive, I wis,
Silvered o'er; and so was this.
Take what wife you will to bed,
I will ever be your head:
So be gone: you are sped.

Still more fool I shall appear
By the time I linger here:
With one fool's head I came to woo,
But I go away with two.

61. Compare *Troilus and Cressida*, IV., 4, 47 and draw inference. — The meaning of this speech is not wholly clear. Perhaps, meaning to soothe the feelings of the disappointed prince, Portia reminds him that his wrong judgment of the caskets does not imply that he is, on general grounds, an offender, without deserts. He has simply erred in judging: his self-respect ought to remain untainted.

63–79. The scroll, with Arragon's echo of it, should be examined with reference to its metric norm and to the instances where it apparently departs from this norm.

68. **I wis.** Do not mistake this for a pronoun and verb. See *Dictionary.*

Sweet, adieu. I'll keep my oath,
Patiently to bear my wroth.

[*Exeunt Arragon and train.*

Por. Thus hath the candle singed the moth.
O, these deliberate fools! when they do choose,
They have the wisdom by their wit to lose.

Ner. The ancient saying is no heresy,
Hanging and wiving goes by destiny.

Por. Come, draw the curtain, Nerissa.

Enter a Servant.

Serv. Where is my lady?

Por. Here: what would my lord?

Serv. Madam, there is alighted at your gate
A young Venetian, one that comes before
To signify the approaching of his lord;
From whom he bringeth sensible regreets,
To wit, besides commends and courteous breath,
Gifts of rich value. Yet I have not seen
So likely an ambassador of love:
A day in April never came so sweet,
To show how costly summer was at hand,
As this fore-spurrer comes before his lord.

Por. No more, I pray thee: I am half afeard
Thou wilt say anon he is some kin to thee,
Thou spend'st such high-day wit in praising him.
Come, come, Nerissa; for I long to see
Quick Cupid's post that comes so mannerly.

Ner. Bassanio, lord Love, if thy will it be!

[*Exeunt.*

81. Note the play on words.

85. **What would my lord?** Being spoken to a servant, how is this to be understood? Note the play on words.

89. **regreets**: i. e., merely *greetings*. The servant goes on to explain what he means by *sensible*.

98. **high-day**: see the Gospel of John, xix. 31.

ACT III.

SCENE I. *Venice. A street.*

Enter SALANIO *and* SALARINO.

Salan. Now, what news on the Rialto?

Salar. Why, yet it lives there unchecked that Antonio hath a ship of rich lading wracked on the narrow seas; the Goodwins, I think they call the place; a very dangerous flat, and fatal, where the carcases of many a tall ship lie buried, as they say, if my gossip report be an honest woman of her word.

Salan. I would she were as lying a gossip in that as ever knapped ginger or made her neighbours believe she wept for the death of a third husband. But it is true, without any slips of prolixity or crossing the plain highway of talk, that the good Antonio, the honest Antonio, —— O that I had a title good enough to keep his name company! —

Salar. Come, the full stop.

Salan. Ha! what sayest thou? Why, the end is, he hath lost a ship.

Salar. I would it might prove the end of his losses.

Salan. Let me say Amen betimes, lest the devil cross my prayer, for here he comes in the likeness of a Jew.

Enter SHYLOCK.

How now, Shylock! what news among the merchants?

9. **knapped**: that is, *nibbled* or *gnawed*. In *Measure for Measure* a character is made to say, — "then ginger was not much in request, for the old women were all dead."

19. **Let me say Amen betimes, lest the devil cross my prayer.** What superstition in regard to the word Amen is here indicated? Consider Macbeth's case, "wherefore could not I pronounce Amen?"

Shy. You knew, none so well, none so well as you, of my daughter's flight.

Salar. That 's certain: I, for my part, knew the tailor that made the wings she flew withal.

Salan. And Shylock, for his own part, knew the bird was fledged; and then it is the complexion of them all to leave the dam.

Shy. She is damned for it.

Salar. That 's certain, if the Devil may be her judge.

Shy. My own flesh and blood to rebel!

Salar. There is more difference between thy flesh and hers than between jet and ivory; more between your bloods than there is between red wine and rhenish. But tell us, do you hear whether Antonio have had any loss at sea or no?

Shy. There I have another bad match: a bankrupt, a prodigal, who dare scarce show his head on the Rialto; a beggar, that was used to come so smug upon the mart; let him look to his bond: he was wont to call me usurer; let him look to his bond: he was wont to lend money for a Christian courtesy; let him look to his bond.

Salar. Why, I am sure, if he forfeit, thou wilt not take his flesh: what 's that good for?

Shy. To bait fish withal: if it will feed nothing else, it will feed my revenge. He hath disgraced me, and hindered me half a million; laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies; and what 's his reason? I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same

40. **smug**: we have lost this word; but the German still has *schmuck*.

food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? if you tickle us, do we not laugh? if you poison us, do we not die? and if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge. The villany you teach me, I will execute, and it shall go hard but I will better the instruction.

Enter a Servant.

Serv. Gentlemen, my master Antonio is at his house and desires to speak with you both.

Salar. We have been up and down to seek him.

Enter TUBAL.

Salan. Here comes another of the tribe: a third cannot be matched, unless the Devil himself turn Jew.

[*Exeunt Salan., Salar., and Servant.*

Shy. How now, Tubal! what news from Genoa? hast thou found my daughter?

Tub. I often came where I did hear of her, but cannot find her.

Shy. Why, there, there, there, there! a diamond gone, cost me two thousand ducats in Frankfort! The curse never fell upon our nation till now; I never felt it till now: two thousand ducats in that; and other precious, precious jewels. I would my daughter were dead at my foot, and the jewels in her ear! would she were hearsed at my foot, and the ducats in her coffin! No news of them? Why, so: and I know not what 's spent in the search: why, thou loss upon loss! the thief gone with so much, and so much to find the thief; and

no satisfaction, no revenge: nor no ill luck stirring but what lights on my shoulders; no sighs but of my breathing; no tears but of my shedding.

Tub. Yes, other men have ill luck too: Antonio, as I heard in Genoa, —

Shy. What, what, what? ill luck, ill luck?

Tub. Hath an argosy cast away, coming from Tripolis.

Shy. I thank God, I thank God. Is 't true, is 't true?

Tub. I spoke with some of the sailors that escaped the wrack.

Shy. I thank thee, good Tubal: good news, good news! ha, ha! where? in Genoa?

Tub. Your daughter spent in Genoa, as I heard, in one night fourscore ducats.

Shy. Thou stick'st a dagger in me: I shall never see my gold again: fourscore ducats at a sitting! fourscore ducats!

Tub. There came divers of Antonio's creditors in my company to Venice, that swear he cannot choose but break.

Shy. I am very glad of it: I 'll plague him; I 'll torture him: I am glad of it.

Tub. One of them showed me a ring that he had of your daughter for a monkey.

Shy. Out upon her! Thou torturest me, Tubal: it was my turquoise; I had it of Leah when I was a bachelor: I would not have given it for a wilderness of monkeys.

Tub. But Antonio is certainly undone.

Shy. Nay, that 's true, that 's very true. Go, Tubal, fee me an officer; bespeak him a fortnight before. I will have the heart of him, if he forfeit; for, were

he out of Venice, I can make what merchandise I will. Go, go, Tubal, and meet me at our synagogue; go, good Tubal; at our synagogue, Tubal. [*Exeunt.*

SCENE II. *Belmont. A room in* PORTIA'S *house.*

Enter BASSANIO, PORTIA, GRATIANO, NERISSA, *and* Attendants.

Por. I pray you, tarry: pause a day or two
Before you hazard; for, in choosing wrong,
I lose your company: therefore forbear awhile.
There 's something tells me, but it is not love,
I would not lose you; and you know yourself,
Hate counsels not in such a quality.
But lest you should not understand me well, —
And yet a maiden hath no tongue but thought, —
I would detain you here some month or two
Before you venture for me. I could teach you
How to choose right, but I am then forsworn;
So will I never be: so may you miss me;
But if you do, you 'll make me wish a sin,
That I had been forsworn. Beshrew your eyes,
They have o'erlooked me and divided me;
One half of me is yours, the other half yours,

2, 3. **in choosing wrong, I lose your company.** Show wherein this would, in modern English, be regarded as a faulty construction.

6. Be very careful to put the emphasis aright.

8. Has Portia's conduct always exemplified this general statement about her sex?

14. **Beshrew your eyes.** What kind of expression is this in form, and what is it essentially? In what tone should it be read?

15. **o'erlooked**: not at all in any usual modern sense. See the word in the same meaning that it has here, *Merry Wives*, V., 5, 87.

16. **other** makes one syllable.

Mine own, I would say; but if mine, then yours,
And so all yours. O, these naughty times
Put bars between the owners and their rights!
And so, though yours, not yours. Prove it so,
Let fortune go to hell for it, not I.
I speak too long; but 't is to piece the time,
To eke it and to draw it out in length,
To stay you from election.

Bass. Let me choose;
For as I am, I live upon the rack.

Por. Upon the rack, Bassanio! then confess
What treason there is mingled with your love.

Bass. None but that ugly treason of mistrust,
Which makes me fear the enjoying of my love:

18. **yours**, as is often the case with monosyllables having a long vowel followed by *r*, makes here two syllables.

20. The first **yours** counts as one syllable, the second as two. —**Prove it so.** Do not imagine this an imperative, which would be meaningless. The same construction occurs again a few lines below, — **live thou.** In *Twelfth Night*, III., 4, 418, we find *if it prove*, and in *Errors*, II., 1, 40, *if thou live;* and these expressions are the exact equivalents of *prove it* and *live thou.* Conditions may be expressed by *if* with the subjunctive, the clause being in the normal order, or by the simple subjunctive, without *if*, with the order of the clause inverted. In *Macbeth* we find, *go not my horse*, and in *Hamlet*, *if the man go*, and both these verbs express future conditions, being in the subjunctive present. Recent English has lost the power to express condition with the inverted order and the present subjunctive, but can still use this form with the subjunctive past. Thus, we can say, *Had I been judge*, and *were the world mine;* but we cannot say, *prove it so*, or *live thou*, to express condition.

21. **not I**: grammatically very faulty. The reader must learn to discriminate between honest old idiom and mere carelessness or ignorance.

25, 26. What is the connection between **the rack** and **confess**?

There may as well be amity and life
'Tween snow and fire, as treason and my love.
Por. Ay, but I fear you speak upon the rack,
Where men enforced do speak anything.
Bass. Promise me life, and I 'll confess the truth.
Por. Well then, confess and live.
Bass. Confess and love
Had been the very sum of my confession;
O happy torment, when my torturer
Doth teach me answers for deliverance!
But let me to my fortune and the caskets.
Por. Away, then! I am locked in one of them:
If you do love me, you will find me out.
Nerissa and the rest, stand all aloof.
Let music sound while he doth make his choice;
Then, if he lose, he makes a swan-like end,
Fading in music: that the comparison
May stand more proper, my eye shall be the stream
And watery death-bed for him. He may win;
And what is music then? Then music is
Even as the flourish when true subjects bow
To a new-crowned monarch: such it is
As are those dulcet sounds in break of day
That creep into the dreaming bridegroom's ear
And summon him to marriage. Now he goes,
With no less presence, but with much more love,
Than young Alcides, when he did redeem
The virgin tribute paid by howling Troy
To the sea-monster: I stand for sacrifice;
The rest aloof are the Dardanian wives,
With bleared visages, come forth to view

36. Note the mode of had been.
44. See *Othello*, V., 2, 247, and *King John*, V., 7, 21.

The issue of the exploit. Go, Hercules!
Live thou, I live: with much much more dismay
I view the fight than thou that mak'st the fray.

Music, whilst BASSANIO *comments on the caskets to himself.*

SONG.

Tell me where is fancy bred,
Or in the heart or in the head?
How begot, how nourished?
Reply, reply.
It is engendered in the eyes,
With gazing fed; and fancy dies
In the cradle where it lies.
Let us all ring fancy's knell:
I 'll begin it, — Ding, dong, bell.
All. Ding, dong, bell.

Bass. So may the outward shows be least themselves:
The world is still deceived with ornament.
In law, what plea so tainted and corrupt
But, being seasoned with a gracious voice,
Obscures the show of evil? In religion,
What damned error, but some sober brow
Will bless it and approve it with a text,
Hiding the grossness with fair ornament?
There is no vice so simple but assumes
Some mark of virtue on his outward parts:

61. See note on line 20, *prove it so.*

63–72. The first line of Bassanio's following speech shows that he has been able to draw from the song an important inference. Show how he was justified in doing this. Note that Portia's speech has dwelt upon the music that Bassanio is about to hear: she has given him warning to pay close attention. Is not Portia, then, just a little forsworn? Put together lines 7, 10, 13, 14, and you will see how broadly Portia hints that she is going to give Bassanio points. — In connection with the *song*, consider what the poet would have us understand by **fancy**.

How many cowards, whose hearts are all as false
As stairs of sand, wear yet upon their chins
The beards of Hercules and frowning Mars,
Who, inward searched, have livers white as milk;
And these assume but valour's excrement
To render them redoubted! Look on beauty,
And you shall see 't is purchased by the weight;
Which therein works a miracle in nature,
Making them lightest that wear most of it:
So are those crisped snaky golden locks
Which make such wanton gambols with the wind,
Upon supposed fairness, often known
To be the dowry of a second head,
The skull that bred them in the sepulchre.
Thus ornament is but the guiled shore
To a most dangerous sea; the beauteous scarf
Veiling an Indian beauty; in a word,
The seeming truth which cunning times put on
To entrap the wisest. Therefore, thou gaudy gold,
Hard food for Midas, I will none of thee;
Nor none of thee, thou pale and common drudge
'Tween man and man: but thou, thou meagre lead,
Which rather threat'nest than dost promise aught,
Thy paleness moves me more than eloquence;
And here choose I: joy be the consequence!

Por. [*Aside.*] How all the other passions fleet to air,
As doubtful thoughts, and rash-embraced despair,
And shuddering fear, and green-eyed jealousy!

87. **excrement**: often used in Shakespeare to signify *hair* or *beard*.

91. Catch the pun.

99. For what rhetorical purpose does the poet here use the name **Indian**?

O love,
Be moderate; allay thy ecstasy;
In measure rein thy joy; scant this excess.
I feel too much thy blessing: make it less,
For fear I surfeit.

Bass. What find I here? [*Opening the leaden casket.*

Fair Portia's counterfeit! What demi-god
Hath come so near creation? Move these eyes?
Or whether, riding on the balls of mine,
Seem they in motion? Here are severed lips,
Parted with sugar breath: so sweet a bar
Should sunder such sweet friends. Here in her hairs
The painter plays the spider and hath woven
A golden mesh to entrap the hearts of men
Faster than gnats in cobwebs: but her eyes, —
How could he see to do them? having made one,
Methinks it should have power to steal both his
And leave itself unfurnished. Yet look, how far
The substance of my praise doth wrong this shadow
In underprizing it, so far this shadow
Doth limp behind the substance. Here 's the scroll,
The continent and summary of my fortune.

[*Reads.*] You that choose not by the view,
Chance as fair and choose as true!
Since this fortune falls to you,

115. The verse is evidently to be read with four accents. — What new phase has the verse taken on in this speech of Portia? Is any purpose discernible in this change of form?

119. Be careful to emphasize correctly.

125. **having made one**: an instance of an ill-connected participle, such as is still common in careless writing. — **Having** makes one syllable.

127–129. **how far . . . so far**: a relative preceding its antecedent. Be careful to read correctly.

Be content and seek no new.
If you be well pleased with this
And hold your fortune for your bliss,
Turn you where your lady is
And claim her with a loving kiss.

A gentle scroll. Fair lady, by your leave;
I come by note, to give and to receive.
Like one of two contending in a prize,
That thinks he hath done well in people's eyes,
Hearing applause and universal shout,
Giddy in spirit, still gazing in a doubt
Whether those peals of praise be his or no;
So, thrice-fair lady, stand I, even so;
As doubtful whether what I see be true,
Until confirmed, signed, ratified by you.

Por. You see me, Lord Bassanio, where I stand,
Such as I am: though for myself alone
I would not be ambitious in my wish,
To wish myself much better; yet, for you
I would be trebled twenty times myself;
A thousand times more fair, ten thousand times
More rich:
That only to stand high in your account,
I might in virtues, beauties, livings, friends,
Exceed account. But the full sum of me
Is sum of nothing; which, to term in gross,
Is an unlessoned girl, unschooled, unpractised;
Happy in this, she is not yet so old
But she may learn; happier than this,
She is not bred so dull but she can learn;
Happiest of all is that her gentle spirit

141. **I come by note**: what does he mean? — Observe that in its metric form, as well as in its content, this speech of Bassanio corresponds with Portia's *aside*, 108–115.

Commits itself to yours to be directed,
As from her lord, her governor, her king.
Myself and what is mine to you and yours
Is now converted: but now I was the lord
Of this fair mansion, master of my servants,
Queen o'er myself; and even now, but now,
This house, these servants and this same myself
Are yours, my lord: I give them with this ring;
Which when you part from, lose, or give away,
Let it presage the ruin of your love
And be my vantage to exclaim on you.

Bass. Madam, you have bereft me of all words,
Only my blood speaks to you in my veins;
And there is such confusion in my powers,
As, after some oration fairly spoke
By a beloved prince, there doth appear
Among the buzzing pleased multitude;
Where every something, being blent together,
Turns to a wild of nothing, save of joy,
Expressed and not expressed. But when this ring
Parts from this finger, then parts life from hence:
O, then be bold to say Bassanio 's dead!

Ner. My lord and lady, it is now our time,
That have stood by and seen our wishes prosper,
To cry, good joy: good joy, my lord and lady!

Gra. My Lord Bassanio and my gentle lady,
I wish you all the joy that you can wish;
For I am sure you can wish none from me:
And when your honours mean to solemnize

169, 170. What would you say is the gender of lord and master? — In *converted* the last syllable is lost, the two linguals being fused together. So in *riveted*, V., 1, 167.

175. What is the antecedent of it?

193. Interpret the meaning of the line.

The bargain of your faith, I do beseech you,
Even at that time I may be married too.
Bass. With all my heart, so thou canst get a wife.
Gra. I thank your lordship, you have got me one.
My eyes, my lord, can look as swift as yours:
You saw the mistress, I beheld the maid;
You loved, I loved for intermission.
No more pertains to me, my lord, than you.
Your fortune stood upon the casket there,
And so did mine too, as the matter falls;
For wooing here until I sweat again,
And swearing till my very roof was dry
With oaths of love, at last, if promise last,
I got a promise of this fair one here
To have her love, provided that your fortune
Achieved her mistress.
Por. Is this true, Nerissa?
Ner. Madam, it is, so you stand pleased withal.
Bass. And do you, Gratiano, mean good faith?
Gra. Yes, faith, my lord.
Bass. Our feast shall be much honoured in your marriage.
Gra. But who comes here? Lorenzo and his infidel?
What, and my old Venetian friend Salerio?

Enter Lorenzo, Jessica, *and* Salerio, *a messenger from Venice.*

Bass. Lorenzo and Salerio, welcome hither;

197. **so thou canst**: a common use of *so* in the poet's time. See below, line 211, and often elsewhere.

200. **the mistress . . . the maid.** Do these words, taken in their present meaning, correctly express the relation between Portia and Nerissa? Were not these two persons equally gentlewomen?

216. A line of five accents, with two light syllables at the end.

If that the youth of my new interest here
Have power to bid you welcome. By your leave,
I bid my very friends and countrymen,
Sweet Portia, welcome.
Por. So do I, my lord:
They are entirely welcome.
Lor. I thank your honour. For my part, my lord,
My purpose was not to have seen you here;
But meeting with Salerio by the way,
He did intreat me, past all saying nay,
To come with him along.
Saler. I did, my lord;
And I have reason for it. Signior Antonio
Commends him to you. [*Gives Bassanio a letter.*
Bass. Ere I ope his letter,
I pray you, tell me how my good friend doth.
Saler. Not sick, my lord, unless it be in mind;
Nor well, unless in mind: his letter there
Will show you his estate.
Gra. Nerissa, cheer yon stranger; bid her welcome.
Your hand, Salerio: what 's the news from Venice?
How doth that royal merchant, good Antonio?
I know he will be glad of our success;
We are the Jasons, we have won the fleece.
Saler. I would you had won the fleece that he hath lost.

221. Read from **Sweet** to **lord** as one line, and from **So** to **welcome** as another. Thus Portia's words, **So do I, my lord,** count twice. This peculiarity of Shakespearian verse Abbott calls the "amphibious section." In this case the second line lacks the initial light syllable, and the last five words have but two accents.

229. **him** is reflexive. In Old English the personal pronouns served as reflexives also. So we still say, — "**he looked about him.**"

Por. There are some shrewd contents in yon same paper,
That steals the colour from Bassanio's cheek:
Some dear friend dead; else nothing in the world
Could turn so much the constitution
Of any constant man. What, worse and worse!
With leave, Bassanio; I am half yourself,
And I must freely have the half of anything
That this same paper brings you.
Bass. O sweet Portia,
Here are a few of the unpleasant'st words
Than ever blotted paper! Gentle lady,
When I did first impart my love to you,
I freely told you, all the wealth I had
Ran in my veins; I was a gentleman:
And then I told you true: and yet, dear lady,
Rating myself at nothing, you shall see
How much I was a braggart. When I told you
My state was nothing, I should then have told you
That I was worse than nothing; for, indeed,
I have engaged myself to a dear friend,
Engaged my friend to his mere enemy,
To feed my means. Here is a letter, lady;
The paper as the body of my friend,
And every word in it a gaping wound,
Issuing life-blood. But is it true, Salerio?
Have all his ventures failed? What, not one hit?
From Tripolis, from Mexico, and England,
From Lisbon, Barbary and India?

241. **contents that steals.** Shakespeare has many instances of plural verbs ending in *s*. These the reader should classify as he meets them. See Abbott's *Shakespearian Grammar*, 333–9.

246. **Not a line of six accents.** It ends with two light syllables.

And not one vessel 'scape the dreadful touch
Of merchant-marring rocks?
Saler. Not one, my lord.
Besides, it should appear, that if he had
The present money to discharge the Jew,
He would not take it. Never did I know
A creature, that did bear the shape of man,
So keen and greedy to confound a man:
He plies the Duke at morning and at night,
And doth impeach the freedom of the state,
If they deny him justice: twenty merchants,
The Duke himself, and the magnificoes
Of greatest port, have all persuaded with him;
But none can drive him from the envious plea
Of forfeiture, of justice and his bond.
Jes. When I was with him I have heard him swear
To Tubal and to Chus, his countrymen,
That he would rather have Antonio's flesh
Than twenty times the value of the sum
That he did owe him: and I know, my lord,
If law, authority and power deny not,
It will go hard with poor Antonio.
Por. Is it your dear friend that is thus in trouble?
Bass. The dearest friend to me, the kindest man,
The best-conditioned and unwearied spirit
In doing courtesies, and one in whom
The ancient Roman honour more appears
Than any that draws breath in Italy.
Por. What sum owes he the Jew?
Bass. For me three thousand ducats.

282. Find the passage in the Bible from which Shakespeare borrowed both these names. Account for the form of **Chus**. Consider how **ch** is always pronounced in Hebrew names.

290. See note on II., 1, 46.

Por. What, no more?
Pay him six thousand, and deface the bond;
Double six thousand, and then treble that,
Before a friend of this description
Shall lose a hair through Bassanio's fault.
First go with me to church and call me wife,
And then away to Venice to your friend;
For never shall you lie by Portia's side
With an unquiet soul. You shall have gold
To pay the petty debt twenty times over:
When it is paid, bring your true friend along.
My maid Nerissa and myself meantime
Will live as maids and widows. Come, away!
For you shall hence upon your wedding-day:
Bid your friends welcome, show a merry cheer:
Since you are dear bought, I will love you dear.
But let us hear the letter of your friend.

Bass. [*Reads.*] Sweet Bassanio, my ships have all miscarried, my creditors grow cruel, my estate is very low, my bond to the Jew is forfeit; and since in paying it, it is impossible I should live, all debts are cleared between you and I, if I might but see you at my death. Notwithstanding, use your pleasure: if your love do not persuade you to come, let not my letter.

Por. O love, dispatch all business, and be gone!
Bass. Since I have your good leave to go away,
I will make haste: but, till I come again,
No bed shall e'er be guilty of my stay,
No rest be interposer 'twixt us twain. [*Exeunt.*

299. **hair**: see note on line 18, this scene.

309. **cheer**, in its primitive signification, as in *Mids. N. Dream*, III., 2, 96.

315. **between you and I**: a grammatical error that may still be heard.

SCENE III. *Venice. A street.*

Enter SHYLOCK, SALARINO, ANTONIO, *and* Gaoler.

Shy. Gaoler, look to him: tell not me of mercy;
This is the fool that lent out money gratis:
Gaoler, look to him.
Ant. Hear me yet, good Shylock.
Shy. I 'll have my bond; speak not against my bond:
I have sworn an oath that I will have my bond.
Thou calledst me dog before thou hadst a cause;
But, since I am a dog, beware my fangs:
The Duke shall grant me justice. I do wonder,
Thou naughty gaoler, that thou art so fond
To come abroad with him at his request.
Ant. I pray thee, hear me speak.
Shy. I 'll have my bond; I will not hear thee speak:
I 'll have my bond; and therefore speak no more.
I 'll not be made a soft and dull-eyed fool,
To shake the head, relent, and sigh, and yield
To Christian intercessors. Follow not;
I 'll have no speaking: I will have my bond. [*Exit.*
Salar. It is the most impenetrable cur
That ever kept with men.
Ant. Let him alone:
I 'll follow him no more with bootless prayers.
He seeks my life; his reason well I know:
I oft delivered from his forfeitures
Many that have at times made moan to me;
Therefore he hates me.
Salar. I am sure the Duke
Will never grant this forfeiture to hold.

9. **fond**, in its primitive meaning.

Ant. The Duke cannot deny the course of law:
For the commodity that strangers have
With us in Venice, if it be denied,
Will much impeach the justice of his state;
Since that the trade and profit of the city
Consisteth of all nations. Therefore, go:
These griefs and losses have so bated me,
That I shall hardly spare a pound of flesh
To-morrow to my bloody creditor.
Well, gaoler, on. Pray God, Bassanio come
To see me pay his debt, and then I care not! [*Exeunt.*

SCENE IV. *Belmont. A room in* PORTIA'S *house.*

Enter PORTIA, NERISSA, LORENZO, JESSICA, *and* BALTHASAR.

Lor. Madam, although I speak it in your presence,
You have a noble and a true conceit
Of god-like amity; which appears most strongly
In bearing thus the absence of your lord.
But if you knew to whom you show this honour,
How true a gentleman you send relief,
How dear a lover of my lord your husband,
I know you would be prouder of the work
Than customary bounty can enforce you.
Por. I never did repent for doing good,
Nor shall not now: for in companions
That do converse and waste the time together,
Whose souls do bear an equal yoke of love,
There must be needs a like proportion

30. **Since that**: See note on II., 6, 54.
32. **bated**: note two other instances of the word in the play.
3. Which syllable is to be slurred?
6. In what case is **gentleman**?
11. The reader should henceforth be prepared to deal with the ending *—ion* according to the needs of the verse.

Of lineaments, of manners and of spirit;
Which makes me think that this Antonio,
Being the bosom lover of my lord,
Must needs be like my lord. If it be so,
How little is the cost I have bestowed
In purchasing the semblance of my soul
From out the state of hellish misery!
This comes too near the praising of myself;
Therefore no more of it: hear other things.
Lorenzo, I commit into your hands
The husbandry and manage of my house
Until my lord's return: for mine own part,
I have toward heaven breathed a secret vow
To live in prayer and contemplation,
Only attended by Nerissa here,
Until her husband and my lord's return:
There is a monastery two miles off;
And there will we abide. I do desire you
Not to deny this imposition;
The which my love and some necessity
Now lays upon you.

Lor. Madam, with all my heart;
I shall obey you in all fair commands.

Por. My people do already know my mind,
And will acknowledge you and Jessica
In place of Lord Bassanio and myself.
And so farewell, till we shall meet again.

Lor. Fair thoughts and happy hours attend on you!

Jes. I wish your ladyship all heart's content.

Por. I thank you for your wish, and am well pleased

16. In this verse all the syllables of **Antonio** are needed.

30. Is this omission of a case-ending in accordance with present usage?

To wish it back on you: fare you well, Jessica.

[*Exeunt Jessica and Lorenzo.*

Now, Balthasar,
As I have ever found thee honest-true,
So let me find thee still. Take this same letter,
And use thou all the endeavour of a man
In speed to Padua: see thou render this
Into my cousin's hand, Doctor Bellario;
And, look, what notes and garments he doth give thee,
Bring them, I pray thee, with imagined speed
Unto the traject, to the common ferry
Which trades to Venice. Waste no time in words,
But get thee gone: I shall be there before thee.

Balth. Madam, I go with all convenient speed.

[*Exit.*

Por. Come on, Nerissa; I have work in hand
That you yet know not of: we 'll see our husbands
Before they think of us.

Ner. Shall they see us?

Por. They shall, Nerissa; but in such a habit,
That they shall think we are accomplished
With that we lack. I 'll hold thee any wager,
When we are both accoutred like young men,
I 'll prove the prettier fellow of the two,
And wear my dagger with the braver grace,
And speak between the change of man and boy
With a reed voice, and turn two mincing steps
Into a manly stride, and speak of frays
Like a fine bragging youth, and tell quaint lies,
How honourable ladies sought my love,
Which I denying, they fell sick and died;
I could not do withal; then I 'll repent,

53. What the traject is Portia goes on to explain.
64. Compare with II., 1, 7.
72. I could not do withal = I could not help it.

And wish, for all that, that I had not killed them;
And twenty of these puny lies I 'll tell,
That men shall swear I have discontinued school
Above a twelvemonth. I have within my mind
A thousand raw tricks of these bragging Jacks,
Which I will practise.
But come, I 'll tell thee all my whole device
When I am in my coach, which stays for us
At the park gate; and therefore haste away,
For we must measure twenty miles to-day. [*Exeunt.*

SCENE V. *The same. A garden.*

Enter LAUNCELOT *and* JESSICA.

Laun. Yes, truly; for, look you, the sins of the father are to be laid upon the children: therefore, I promise ye, I fear you. I was always plain with you, and so now I speak my agitation of the matter: therefore be of good cheer, for truly I think you are damned. There is but one hope in it that can do you any good; and that is but a kind of bastard hope neither.

Jes. And what hope is that, I pray thee?

Laun. Marry, you may partly hope that you are not the Jew's daughter.

Jes. That were a kind of bastard hope, indeed: so the sins of my mother should be visited upon me.

Laun. Truly then I fear you are damned both by father and mother: thus when I shun Scylla, your father, I fall into Charybdis, your mother: well, you are gone both ways.

Jes. I shall be saved by my husband; he hath made me a Christian.

3. Of the two meanings of **fear**, as exemplified I., 1, 20, and III., 2, 29, which is wanted here?

Laun. Truly, the more to blame he: we were Christians enow before; e'en as many as could well live, one by another. This making of Christians will raise the price of hogs: if we grow all to be pork-eaters, we shall not shortly have a rasher on the coals for money.

Enter LORENZO.

Jes. I 'll tell my husband, Launcelot, what you say: here he comes.

Lor. I shall grow jealous of you shortly, Launcelot, if you thus get my wife into corners.

Jes. Nay, you need not fear us, Lorenzo: Launcelot and I are out. He tells me flatly, there is no mercy for me in heaven, because I am a Jew's daughter: and he says, you are no good member of the commonwealth, for in converting Jews to Christians, you raise the price of pork.

Lor. I think the best grace of wit will shortly turn into silence, and discourse grow commendable in none only but parrots. Go in, sirrah; bid them prepare for dinner.

Laun. That is done, sir; they have all stomachs.

Lor. Goodly Lord, what a wit-snapper are you! then bid them prepare dinner.

Laun. That is done too, sir; only cover is the word.

Lor. Will you cover them, sir?

Laun. Not so, sir, neither; I know my duty.

Lor. Yet more quarrelling with occasion! Wilt thou show the whole wealth of thy wit in an instant? I pray thee, understand a plain man in his plain meaning: go to thy fellows; bid them cover the table, serve in the meat, and we will come in to dinner.

Laun. For the table, sir, it shall be served in; for

the meat, sir, it shall be covered; for your coming in to dinner, sir, why, let it be as humours and conceits shall govern. [*Exit.*

Lor. O dear discretion, how his words are suited!
The fool hath planted in his memory
An army of good words; and I do know
A many fools, that stand in better place,
Garnished like him, that for a tricksy word
Defy the matter. How cheer'st thou, Jessica?
And now, good sweet, say thy opinion,
How dost thou like the Lord Bassanio's wife?

Jes. Past all expressing. It is very meet
The Lord Bassanio live an upright life;
For, having such a blessing in his lady,
He finds the joys of heaven here on earth;
And if on earth he do not mean it, then
In reason he should never come to heaven.
Why, if two gods should play some heavenly match
And on the wager lay two earthly women,
And Portia one, there must be something else
Pawned with the other, for the poor rude world
Hath not her fellow.

Lor. Even such a husband
Hast thou of me as she is for a wife.

Jes. Nay, but ask my opinion too of that.

Lor. I will anon: first, let us go to dinner.

Jes. Nay, let me praise you while I have a stomach.

Lor. No, pray thee, let it serve for table-talk;
Then, howsoe'er thou speak'st, 'mong other things
I shall digest it.

Jes. Well, I 'll set you forth. [*Exeunt.*

58. We still say, a *great* many.
80. **digest**: with double meaning.

ACT IV.

SCENE I. *Venice. A court of justice.*

Enter the DUKE, *the* Magnificoes, ANTONIO, BASSANIO, GRATIANO, SALERIO, *and others.*

Duke. What, is Antonio here?

Ant. Ready, so please your grace.

Duke. I am sorry for thee: thou art come to answer
A stony adversary, an inhuman wretch
Uncapable of pity, void and empty
From any dram of mercy.

Ant. I have heard
Your grace hath ta'en great pains to qualify
His rigorous course; but since he stands obdurate
And that no lawful means can carry me
Out of his envy's reach, I do oppose
My patience to his fury, and am armed
To suffer, with a quietness of spirit,
The very tyranny and rage of his.

Duke. Go one, and call the Jew into the court.

Saler. He is ready at the door: he comes, my lord.

Enter SHYLOCK.

Duke. Make room, and let him stand before our face.
Shylock, the world thinks, and I think so too,
That thou but lead'st this fashion of thy malice

8. Let the rhythm determine the accent of the last word.

9. **that** repeats the **since**. This use of *that* to take the place of a conjunction is now obsolete. It is frequent in Shakespeare. See, e. g., *Hamlet*, I., 2, 2.

10. **envy**: a meaning now obsolete. See also line 122, this scene, and *Tempest*, I., 2, 259.

14. Do not mistake the person of the verbs **go** and **call**.

To the last hour of act; and then 't is thought
Thou 'lt show thy mercy and remorse more strange
Than is thy strange apparent cruelty;
And where thou now exact'st the penalty,
Which is a pound of this poor merchant's flesh,
Thou wilt not only loose the forfeiture,
But, touched with human gentleness and love,
Forgive a moiety of the principal;
Glancing an eye of pity on his losses,
That have of late so huddled on his back,
Enow to press a royal merchant down
And pluck commiseration of his state
From brassy bosoms and rough hearts of flint,
From stubborn Turks and Tartars, never trained
To offices of tender courtesy.
We all expect a gentle answer, Jew.

Shy. I have possessed your grace of what I purpose;
And by our holy Sabbath have I sworn
To have the due and forfeit of my bond:
If you deny it, let the danger light
Upon your charter and your city's freedom.
You 'll ask me, why I rather choose to have
A weight of carrion flesh than to receive
Three thousand ducats. I 'll not answer that;
But, say, it is my humour: is it answered?
What if my house be troubled with a rat
And I be pleased to give ten thousand ducats
To have it baned? What, are you answered yet?

20. Does **remorse** here have its present meaning?
35. See I., 3, 59, this play.
36. What other oath have we seen Shylock use?
39. **your charter**: the entire conception is English, not Venetian.

Some men there are love not a gaping pig;
Some, that are mad if they behold a cat;
For affection,
Master of passion, sways it to the mood
Of what it likes or loathes. Now, for your answer:
As there is no firm reason to be rendered,
Why he cannot abide a gaping pig;
Why he, a harmless necessary cat;
So can I give no reason, nor I will not,
More than a lodged hate and a certain loathing
I bear Antonio, that I follow thus
A losing suit against him. Are you answered?

Bass. This is no answer, thou unfeeling man,
To excuse the current of thy cruelty.

Shy. I am not bound to please thee with my answers.

Bass. Do all men kill the things they do not love?

Shy. Hates any man the thing he would not kill?

Bass. Every offence is not a hate at first.

Shy. What, wouldst thou have a serpent sting thee twice?

Ant. I pray you, think you question with the Jew:
You may as well go stand upon the beach
And bid the main flood bate his usual height;
You may as well use question with the wolf
Why he hath made the ewe bleat for the lamb;
You may as well forbid the mountain pines

47, 48. Do not misplace the emphasis.

55. In our older English a negative was considered to be strengthened, not destroyed, by being doubled.

63. **Hates any man**: Note the old interrogative form. How does the verb in present English form its interrogative? Does the verb still, in any instances, form its interrogative in the old manner?

66. Would you use the word **think** in this sense?

To wag their high tops and to make no noise,
When they are fretted with the gusts of heaven;
You may as well do any thing most hard,
As seek to soften that — than which what 's harder? —
His Jewish heart: therefore, I do beseech you,
Make no more offers, use no farther means,
But with all brief and plain conveniency
Let me have judgement and the Jew his will.

Bass. For thy three thousand ducats here is six.

Shy. If every ducat in six thousand ducats
Were in six parts and every part a ducat,
I would not draw them; I would have my bond.

Duke. How shalt thou hope for mercy, rendering none?

Shy. What judgement shall I dread, doing no wrong?
You have among you many a purchased slave,
Which, like your asses and your dogs and mules,
You use in abject and in slavish parts,
Because you bought them: shall I say to you,
Let them be free, marry them to your heirs —
Why sweat they under burthens? — let their beds
Be made as soft as yours and let their palates
Be seasoned with such viands? You will answer
The slaves are ours: so do I answer you:
The pound of flesh, which I demand of him,
Is dearly bought; 't is mine and I will have it.
If you deny me, fie upon your law!
There is no force in the decrees of Venice.
I stand for judgement: answer; shall I have it?

72. How would you correct the grammatical irregularity?

89–93. Remember, in reading, that the imperative clauses and the question, **why sweat they**, are all subordinate to the main question, — **shall I say to you.** Do not plead with the court, but ask the court if you shall plead with it.

Duke. Upon my power I may dismiss this court,
Unless Bellario, a learned doctor,
Whom I have sent for to determine this,
Come here to-day.
Saler. My lord, here stays without
A messenger with letters from the doctor,
New come from Padua.
Duke. Bring us the letters; call the messenger.
Bass. Good cheer, Antonio! What, man, courage yet!
The Jew shall have my flesh, blood, bones and all,
Ere thou shalt lose for me one drop of blood.
Ant. I am a tainted wether of the flock,
Meetest for death: the weakest kind of fruit
Drops earliest to the ground; and so let me:
You cannot better be employed, Bassanio,
Than to live still and write mine epitaph.

Enter NERISSA, *dressed like a lawyer's clerk.*

Duke. Came you from Padua, from Bellario?
Ner. From both, my lord. Bellario greets your grace. [*Presenting a letter.*
Bass. Why dost thou whet thy knife so earnestly?
Shy. To cut the forfeiture from that bankrupt there.
Gra. Not on thy sole, but on thy soul, harsh Jew,
Thou mak'st thy knife keen; but no metal can,
No, not the hangman's axe, bear half the keenness
Of thy sharp envy. Can no prayers pierce thee?

104. With this line compare 233 in this scene, and make the inference suggested.

105, 106. An "amphibious section." See note on III., 2, 225.

119. In the English of the poet's day it is probable the two words had a slight difference of pronunciation. See Furness' *Variorum.*

122. Evidently a word, usually monosyllabic, must here be read with two syllables. See note, III., 2, 18.

Shy. No, none that thou hast wit enough to make.
Gra. O, be thou damned, inexecrable dog!
And for thy life let justice be accused.
Thou almost mak'st me waver in my faith
To hold opinion with Pythagoras,
That souls of animals infuse themselves
Into the trunks of men: thy currish spirit
Governed a wolf, who, hanged for human slaughter,
Even from the gallows did his fell soul fleet,
And, whilst thou lay'st in thy unhallowed dam,
Infused itself in thee; for thy desires
Are wolvish, bloody, starved and ravenous.
Shy. Till thou canst rail the seal from off my bond,
Thou but offend'st thy lungs to speak so loud:
Repair thy wit, good youth, or it will fall
To cureless ruin. I stand here for law.
Duke. This letter from Bellario doth commend
A young and learned doctor to our court.
Where is he?
Ner. He attendeth here hard by,
To know your answer, whether you 'll admit him.
Duke. With all my heart. Some three or four of you
Go give him courteous conduct to this place.
Meantime the court shall hear Bellario's letter.

Clerk. [*Reads.*] Your grace shall understand that at the receipt of your letter I am very sick: but in the instant that your messenger came, in loving visitation was with me a young doctor of Rome; his name is Balthasar. I acquainted him with the cause in controversy between the Jew and Antonio the merchant: we turned o'er many books together: he is furnished with my opinion; which, bettered with his own learning, the greatness whereof I cannot enough commend, comes with him, at my importunity, to fill up your grace's request in my stead. I beseech

124. Be sure of the meaning of **inexecrable**.

you, let his lack of years be no impediment to let him lack a reverend estimation; for I never knew so young a body with so old a head. I leave him to your gracious acceptance, whose trial shall better publish his commendation.

Duke. You hear the learned Bellario, what he writes:
And here, I take it, is the doctor come.

Enter PORTIA, *dressed like a Doctor of Laws.*

Give me your hand. Come you from old Bellario?

Por. I did, my lord.

Duke. You are welcome: take your place.
Are you acquainted with the difference
That holds this present question in the court?

Por. I am informed throughly of the cause.
Which is the merchant here, and which the Jew?

Duke. Antonio and old Shylock, both stand forth.

Por. Is your name Shylock?

Shy. Shylock is my name.

Por. Of a strange nature is the suit you follow;
Yet in such rule that the Venetian law
Cannot impugn you as you do proceed.
You stand within his danger, do you not?

Ant. Ay, so he says.

Por. Do you confess the bond?

Ant. I do.

Por. Then must the Jew be merciful.

159. The idiom is common in Shakespearian language. The object **Bellario** is redundant. Put the line into modern English.

161. If we are to suppose that the Duke has but just sent for Bellario, does not the simultaneousness of the Duke's and Portia's resorting to that learned doctor become incredible? But may not the Duke have been in consultation with Bellario for some time?

174, 175. In what sense does Portia use **must**? In what sense does Shylock understand her to use it?

Shy. On what compulsion must I? tell me that.
Por. The quality of mercy is not strained;
It droppeth as the gentle rain from heaven
Upon the place beneath. It is twice blest;
It blesseth him that gives and him that takes:
'T is mightiest in the mightiest: it becomes
The throned monarch better than his crown:
His sceptre shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above the sceptred sway;
It is enthroned in the hearts of kings,
It is an attribute to God himself;
And earthly power doth then show likest God's
When mercy seasons justice. Therefore, Jew,
Though justice be thy plea, consider this,
That, in the course of justice, none of us
Should see salvation: we do pray for mercy;
And that same prayer doth teach us all to render
The deeds of mercy. I have spoke thus much
To mitigate the justice of thy plea;
Which if thou follow, this strict court of Venice
Must needs give sentence 'gainst the merchant there.
Shy. My deeds upon my head! I crave the law,
The penalty and forfeit of my bond.
Por. Is he not able to discharge the money?
Bass. Yes, here I tender it for him in the court;
Yea, twice the sum: if that will not suffice,
I will be bound to pay it ten times o'er,
On forfeit of my hands, my head, my heart:
If this will not suffice, it must appear
That malice bears down truth. And I beseech you,
Wrest once the law to your authority:
To do a great right, do a little wrong,
And curb this cruel devil of his will

Por. It must not be; there is no power in Venice
Can alter a decree established:
'T will be recorded for a precedent,
And many an error by the same example
Will rush into the state: it cannot be.
Shy. A Daniel come to judgement! yea, a Daniel!
O wise young judge, how I do honour thee!
Por. I pray you, let me look upon the bond.
Shy. Here 't is, most reverend doctor, here it is.
Por. Shylock, there 's thrice thy money offered thee.
Shy. An oath, an oath, I have an oath in heaven:
Shall I lay perjury upon my soul?
No, not for Venice.
Por. Why, this bond is forfeit;
And lawfully by this the Jew may claim
A pound of flesh, to be by him cut off
Nearest the merchant's heart. Be merciful:
Take thrice thy money; bid me tear the bond.
Shy. When it is paid according to the tenour.
It doth appear you are a worthy judge;
You know the law, your exposition
Hath been most sound: I charge you by the law,
Whereof you are a well-deserving pillar,
Proceed to judgement: by my soul I swear
There is no power in the tongue of man
To alter me: I stay here on my bond.
Ant. Most heartily I do beseech the court
To give the judgement.

216. Compare Shylock's **thee**, used to Portia, with the forms of address he has used elsewhere to her.

235, 236. In what capacity is Portia present in the court? Is she judge, or is she counsel for one of the parties? See also line 238, and the expression there used variously repeated else-

Por. Why then, thus it is:
You must prepare your bosom for his knife.
Shy. O noble judge! O excellent young man!
Por. For the intent and purpose of the law
Hath full relation to the penalty,
Which here appeareth due upon the bond.
Shy. 'T is very true: O wise and upright judge!
How much more elder art thou than thy looks!
Por. Therefore lay bare your bosom.
Shy. Ay, his breast:
So says the bond: doth it not, noble judge?
"Nearest his heart:" those are the very words.
Por. It is so. Are there balance here to weigh
The flesh?
Shy. I have them ready.
Por. Have by some surgeon, Shylock, on your charge,
To stop his wounds, lest he do bleed to death.
Shy. Is it so nominated in the bond?
Por. It is not so expressed: but what of that?
'T were good you do so much for charity.
Shy. I cannot find it; 't is not in the bond.
Por. You, merchant, have you anything to say?
Ant. But little: I am armed and well prepared.
Give me your hand, Bassanio: fare you well!

where. But consider also whether she finally takes a fee. See what the Duke says in line 398.

243. **more elder.** See *Cæsar*, III., 2, 187, *Tempest*, I., 2, 19, *Hamlet*, II., 1, 11.

247. **balance**: undoubtedly plural. Compare the word *sense*, *Othello*, IV., 3, 95. What element have these words in common, that would cause the dropping of the final *s* of the plural?

253. **'T were good you do**: an occasion for an interesting study of modes and tenses.

256. Compare line 11, this scene.

Grieve not that I am fallen to this for you;
For herein Fortune shows herself more kind
Than is her custom. It is still her use
To let the wretched man outlive his wealth,
To view with hollow eye and wrinkled brow
An age of poverty; from which lingering penance
Of such a misery doth she cut me off.
Commend me to your honourable wife:
Tell her the process of Antonio's end;
Say how I loved you, speak me fair in death;
And, when the tale is told, bid her be judge
Whether Bassanio had not once a love.
Repent but you that you shall lose your friend,
And he repents not that he pays your debt;
For if the Jew do cut but deep enough,
I 'll pay it presently with all my heart.

Bass. Antonio, I am married to a wife
Which is as dear to me as life itself;
But life itself, my wife, and all the world,
Are not with me esteemed above thy life:
I would lose all, ay, sacrifice them all
Here to this devil, to deliver you.

Por. Your wife would give you little thanks for that,
If she were by, to hear you make the offer.

Gra. I have a wife, whom, I protest, I love:
I would she were in heaven, so she could
Entreat some power to change this currish Jew.

Ner. 'T is well you offer it behind her back;
The wish would make else an unquiet house.

Shy. These be the Christian husbands. I have a daughter;

273. It is plain that **presently** has its former meaning, *instantly*, and must be inflected accordingly.

Would any of the stock of Barrabas
Had been her husband rather than a Christian! [*Aside.*
We trifle time: I pray thee, pursue sentence.
Por. A pound of that same merchant's flesh is thine:
The court awards it, and the law doth give it.
Shy. Most rightful judge!
Por. And you must cut this flesh from off his breast:
The law allows it, and the court awards it.
Shy. Most learned judge! A sentence! Come, prepare!
Por. Tarry a little; there is something else.
This bond doth give thee here no jot of blood;
The words expressly are "a pound of flesh:"
Take then thy bond, take thou thy pound of flesh;
But, in the cutting it, if thou dost shed
One drop of Christian blood, thy lands and goods
Are, by the laws of Venice, confiscate
Unto the state of Venice.
Gra. O upright judge! Mark, Jew: O learned judge!
Shy. Is that the law?
Por. Thyself shall see the act:
For, as thou urgest justice, be assured
Thou shalt have justice, more than thou desirest.

288. The verse shows you how to pronounce the name.

290. Accent **pursue** conformably to the rhythm.

301, 318, 322. Note the varying modes, — **if thou dost shed, if thou cut'st, if the scale do turn.**

304. "Amphibious section." See note on III., 2, 221. The measures common to the two verses are in this case the words, **O upright judge,** which furnish the last two accents of one verse and the first two of the other.

Gra. O learned judge! Mark, Jew: a learned judge!

Shy. I take this offer, then; pay the bond thrice
And let the Christian go.

Bass. Here is the money.

Por. Soft!
The Jew shall have all justice; soft! no haste:
He shall have nothing but the penalty.

Gra. O Jew! an upright judge, a learned judge!

Por. Therefore prepare thee to cut off the flesh.
Shed thou no blood, nor cut thou less nor more
But just a pound of flesh: if thou cut'st more
Or less than a just pound, be it but so much
As makes it light or heavy in the substance,
Or the division of the twentieth part
Of one poor scruple, nay, if the scale do turn
But in the estimation of a hair,
Thou diest and all thy goods are confiscate.

Gra. A second Daniel, a Daniel, Jew!
Now, infidel, I have thee on the hip.

Por. Why doth the Jew pause? take thy forfeiture.

Shy. Give me my principal, and let me go.

Bass. I have it ready for thee; here it is.

Por. He hath refused it in the open court:
He shall have merely justice and his bond.

Gra. A Daniel, still say I, a second Daniel!
I thank thee, Jew, for teaching me that word.

312. **Soft!** What is the modern equivalent of this exclamation?

324. See the same peculiarity in *Troilus and Cressida*, I., 3, 125, *Mids. N. Dream*, V., 1, 412, and in this play, V., 1, 11. Account for this common peculiarity by reference to a phonetic feature which the words concerned have in common.

Shy. Shall I not have barely my principal?
Por. Thou shalt have nothing but the forfeiture,
To be so taken at thy peril, Jew.
Shy. Why, then the Devil give him good of it!
I 'll stay no longer question.
Por. Tarry, Jew:
The law hath yet another hold on you.
It is enacted in the laws of Venice,
If it be proved against an alien
That by direct or indirect attempts
He seek the life of any citizen,
The party 'gainst the which he doth contrive
Shall seize one half his goods; the other half
Comes to the privy coffer of the state;
And the offender's life lies in the mercy
Of the Duke only, 'gainst all other voice.
In which predicament, I say, thou stand'st;
For it appears, by manifest proceeding,
That indirectly, and directly too,
Thou hast contrived against the very life
Of the defendant; and thou hast incurred
The danger formerly by me rehearsed.
Down therefore and beg mercy of the Duke.
Gra. Beg that thou mayst have leave to hang thyself:
And yet, thy wealth being forfeit to the state,
Thou hast not left the value of a cord;
Therefore thou must be hanged at the state's charge.
Duke. That thou shalt see the difference of our spirits,
I pardon thee thy life before thou ask it:
For half thy wealth, it is Antonio's;

360, 361. **That thou shalt . . . before thou ask. Wherein do these constructions differ from those now current?**

The other half comes to the general state,
Which humbleness may drive unto a fine.
Por. Ay, for the state, not for Antonio.
Shy. Nay, take my life and all; pardon not that:
You take my house when you do take the prop
That doth sustain my house; you take my life
When you do take the means whereby I live.
Por. What mercy can you render him, Antonio?
Gra. A halter gratis; nothing else, for God's sake.
Ant. So please my lord the Duke and all the court
To quit the fine for one half of his goods,
I am content; so he will let me have
The other half in use, to render it,
Upon his death, unto the gentleman
That lately stole his daughter:
Two things provided more, that, for this favour,
He presently become a Christian;
The other, that he do record a gift,
Here in the court, of all he dies possessed,
Unto his son Lorenzo and his daughter.
Duke. He shall do this, or else I do recant
The pardon that I late pronounced here.
Por. Art thou contented, Jew? what dost thou say?
Shy. I am content.
Por. Clerk, draw a deed of gift.
Shy. I pray you, give me leave to go from hence;

371. A monosyllable, unless it be a pronoun with enclitic accent, rarely makes a light ending. Compare this line with the last one of Sc. 1, Act I., and with 418 in this scene.

379. **presently**: remember what you have already seen to be the meaning of this word.

381. Supply and explain the ellipsis.

I am not well: send the deed after me,
And I will sign it.
Duke. Get thee gone, but do it.
Gra. In christening shalt thou have two godfathers:
Had I been judge, thou shouldst have had ten more,
To bring thee to the gallows, not the font. [*Exit Shylock.*
Duke. Sir, I entreat you home with me to dinner.
Por. I humbly do desire your grace of pardon:
I must away this night toward Padua,
And it is meet I presently set forth.
Duke. I am sorry that your leisure serves you not.
Antonio, gratify this gentleman;
For, in my mind, you are much bound to him.
[*Exeunt Duke and his train.*
Bass. Most worthy gentleman, I and my friend
Have by your wisdom been this day acquitted
Of grievous penalties; in lieu whereof,
Three thousand ducats, due unto the Jew,
We freely cope your courteous pains withal.
Ant. And stand indebted, over and above,
In love and service to you evermore.
Por. He is well paid that is well satisfied;
And I, delivering you, am satisfied
And therein do account myself well paid:
My mind was never yet more mercenary.
I pray you, know me when we meet again:
I wish you well, and so I take my leave.
Bass. Dear sir, of force I must attempt you further:

389. it is a perfect enclitic.
398. gratify this gentleman . i. e., give him a fee.
402. in lieu whereof: see *Tempest*, I., 2, 123, *John* V., 4, 44.
404. The verb cope has an interesting etymology.

Take some remembrance of us, as a tribute,
Not as a fee: grant me two things, I pray you,
Not to deny me, and to pardon me.
Por. You press me far, and therefore I will yield.
[*To Ant.*] Give me your gloves, I 'll wear them for your sake;
[*To Bass.*] And, for your love, I 'll take this ring from you:
Do not draw back your hand; I 'll take no more;
And you in love shall not deny me this.
Bass. This ring, good sir, alas, it is a trifle!
I will not shame myself to give you this.
Por. I will have nothing else but only this;
And now methinks I have a mind to it.
Bass. There 's more depends on this than on the value.
The dearest ring in Venice will I give you,
And find it out by proclamation:
Only for this, I pray you, pardon me.
Por. I see, sir, you are liberal in offers:
You taught me first to beg; and now methinks
You teach me how a beggar should be answered.
Bass. Good sir, this ring was given me by my wife;
And when she put it on, she made me vow
That I should neither sell nor give nor lose it.
Por. That 'scuse serves many men to save their gifts.
An if your wife be not a mad-woman,
And know how well I have deserved the ring,
She would not hold out enemy for ever,
For giving it to me. Well, peace be with you!

[*Exeunt Portia and Nerissa.*

424, 425. Portia is still wearing the garb of a doctor of laws. Is she still talking in this character?

Ant. My Lord Bassanio, let him have the ring:
Let his deservings and my love withal
Be valued against your wife's commandment.
Bass. Go, Gratiano, run and overtake him;
Give him the ring, and bring him, if thou canst,
Unto Antonio's house: away! make haste.
[*Exit Gratiano.*
Come, you and I will thither presently;
And in the morning early will we both
Fly toward Belmont: come, Antonio. [*Exeunt.*

SCENE II. *The same. A street.*

Enter PORTIA *and* NERISSA.

Por. Inquire the Jew's house out, give him this deed
And let him sign it: we 'll away to-night
And be a day before our husbands home:
This deed will be well welcome to Lorenzo.

Enter GRATIANO.

Gra. Fair sir, you are well o'erta'en:
My Lord Bassanio upon more advice
Hath sent you here this ring, and doth entreat
Your company at dinner.
Por. That cannot be:
His ring I do accept most thankfully:
And so, I pray you, tell him: furthermore,
I pray you, show my youth old Shylock's house.
Gra. That will I do.
Ner. Sir, I would speak with you.
[*Aside to Por.*] I 'll see if I can get my husband's ring,
Which I did make him swear to keep for ever.

Por. [*Aside to Ner.*] Thou mayst, I warrant.
We shall have old swearing
That they did give the rings away to men;
But we 'll outface them, and outswear them too.
[*Aloud.*] Away! make haste: thou know'st where I will tarry.

Ner. Come, good sir, will you show me to this house? [*Exeunt.*

ACT V.

SCENE I. *Belmont. Avenue to* PORTIA'S *house.*

Enter LORENZO *and* JESSICA.

Lor. The moon shines bright: in such a night as this,
When the sweet wind did gently kiss the trees
And they did make no noise, in such a night
Troilus methinks mounted the Trojan walls
And sighed his soul toward the Grecian tents,
Where Cressid lay that night.

Jes. In such a night
Did Thisbe fearfully o'ertrip the dew
And saw the lion's shadow ere himself
And ran dismayed away.

Lor. In such a night

15. **old swearing**: see *Macbeth*, II., 3, 2, and *Merry Wives*, I., 4, 5.

4. **Troilus — Cressid.** This is not a classical allusion. The Troilus story to which the poet refers is the one he tells in his play of *Troilus and Cressida*, and which he got from Chaucer's poem of the same name.

7. The **Thisbe** story is the subject of the *tedious brief scene*, enacted by *hard-handed men that work in Athens here*, in *Mids. N. Dream*, Act V. This too the poet got from Chaucer (see the *Legende of Goode Women*), or from Ovid.

Stood Dido with a willow in her hand
Upon the wild sea banks and waft her love
To come again to Carthage.
Jes. In such a night
Medea gathered the enchanted herbs
That did renew old Æson.
Lor. In such a night
Did Jessica steal from the wealthy Jew
And with an unthrift love did run from Venice
As far as Belmont.
Jes. In such a night
Did young Lorenzo swear he loved her well,
Stealing her soul with many vows of faith
And ne'er a true one.
Lor. In such a night
Did pretty Jessica, like a little shrew,
Slander her love, and he forgave it her.
Jes. I would out-night you, did nobody come;
But, hark, I hear the footing of a man.

Enter STEPHANO.

Lor. Who comes so fast in silence of the night?
Steph. A friend.

10. The story of **Dido** also the poet may have got from Chaucer, or he may have read Ovid or Virgil. But the **willow** is a touch of his own. In several plays he represents the willow as an emblem of unhappy love. See *Much Ado*, II., 1, 194 and 225, *Hamlet*, IV., 7, 167, *Othello*, Act IV., Sc. 3.

11. As inflectional *d* in modern English regularly falls away, or is absorbed, after *t*, in such verbs as *cut*, *cast*, *set*, so Shakespeare makes it do in **waft**. See *John*, II., 1, 73.

13. **Medea**, gathering her magic herbs by moonlight, is certainly from Ovid.

15. Note the double meaning.

20. **Ne'er** must be read with its usual two syllables to make the verse metrically sound.

23. **did nobody come**: in what mode and why?

Lor. A friend! what friend? your name, I pray you, friend?

Steph. Stephano is my name; and I bring word
My mistress will before the break of day
Be here at Belmont: she doth stray about
By holy crosses, where she kneels and prays
For happy wedlock hours.

Lor. Who comes with her?

Steph. None but a holy hermit and her maid.
I pray you, is my master yet returned?

Lor. He is not, nor we have not heard from him.
But go we in, I pray thee, Jessica,
And ceremoniously let us prepare
Some welcome for the mistress of the house.

Enter LAUNCELOT.

Laun. Sola, sola! wo ha, ho! sola, sola!

Lor. Who calls?

Laun. Sola! did you see Master Lorenzo? Master Lorenzo, sola, sola!

Lor. Leave hollaing, man: here.

Laun. Sola! where? where?

Lor. Here.

Laun. Tell him there 's a post come from my master, with his horn full of good news: my master will be here ere morning. [*Exit.*

Lor. Sweet soul, let 's in, and there expect their coming.
And yet no matter: why should we go in?
My friend Stephano, signify, I pray you,
Within the house, your mistress is at hand;
And bring your music forth into the air. [*Exit Stephano.*

28. **Stephano**: compare *Tempest*, V., 1, 277.

36, 37. Note the two imperative forms, — the ancient and the modern.

How sweet the moonlight sleeps upon this bank!
Here will we sit and let the sounds of music
Creep in our ears: soft stillness and the night
Become the touches of sweet harmony.
Sit, Jessica. Look how the floor of heaven
Is thick inlaid with patines of bright gold:
There 's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins;
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it.

Enter Musicians.

Come, ho! and wake Diana with a hymn:
With sweetest touches pierce your mistress' ear
And draw her home with music. [*Music.*

Jes. I am never merry when I hear sweet music.

Lor. The reason is, your spirits are attentive:
For do but note a wild and wanton herd,
Or race of youthful and unhandled colts,
Fetching mad bounds, bellowing and neighing loud,
Which is the hot condition of their blood;
If they but hear perchance a trumpet sound,
Or any air of music touch their ears,
You shall perceive them make a mutual stand,
Their savage eyes turned to a modest gaze
By the sweet power of music: therefore the poet

60–65. See *Par. Lost*, V., 616–627, *Hymn on the Nativity*, 125–132, *At a Solemn Music*, *Arcades*, and many other passages in Milton. See also *Job*, xxxviii.

62. **cherubins**: criticise this plural form.

77. **mutual**: see *Mids. N. Dream*, IV., 1, 122, and *Henry IV.*, Part I., I., 1, 14.

79. A verse of the normal number of accents.—By **the poet** is undoubtedly meant Ovid.

Did feign that Orpheus drew trees, stones and floods;
Since nought so stockish, hard and full of rage,
But music for the time doth change his nature.
The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems and spoils:
The motions of his spirit are dull as night
And his affections dark as Erebus:
Let no such man be trusted. Mark the music.

Enter PORTIA *and* NERISSA.

Por. That light we see is burning in my hall.
How far that little candle throws his beams!
So shines a good deed in a naughty world.

Ner. When the moon shone, we did not see the candle.

Por. So doth the greater glory dim the less:
A substitute shines brightly as a king
Until a king be by; and then his state
Empties itself, as doth an inland brook
Into the main of waters. Music! hark!

Ner. It is your music, madam, of the house.

Por. Nothing is good, I see, without respect:
Methinks it sounds much sweeter than by day.

Ner. Silence bestows that virtue on it, madam.

Por. The crow doth sing as sweetly as the lark
When neither is attended, and I think
The nightingale, if she should sing by day,
When every goose is cackling, would be thought
No better a musician than the wren.

80. By all means look up the poet's two other allusions to the Orpheus myth, *Henry VIII.*, III., 1, *song*, and *Two Gentlemen*, III., 2, 78–87.

103. Supply the word needed to convert the line into modern English.

How many things by season seasoned are
To their right praise and true perfection!
Peace, ho! the moon sleeps with Endymion
And would not be awaked. [*Music ceases.*
Lor. That is the voice,
Or I am much deceived, of Portia.
Por. He knows me as the blind man knows the cuckoo,
By the bad voice.
Lor. Dear lady, welcome home.
Por. We have been praying for our husbands' healths,
Which speed, we hope, the better for our words.
Are they returned?
Lor. Madam, they are not yet;
But there is come a messenger before,
To signify their coming.
Por. Go in, Nerissa;
Give order to my servants that they take
No note at all of our being absent hence;
Nor you, Lorenzo; Jessica, nor you. [*A tucket sounds.*
Lor. Your husband is at hand; I hear his trumpet:
We are no tell-tales, madam; fear you not.
Por. This night methinks is but the daylight sick;
It looks a little paler: 't is a day,
Such as the day is when the sun is hid.

Enter BASSANIO, ANTONIO, GRATIANO, *and their followers.*

Bass. We should hold day with the Antipodes,
If you would walk in absence of the sun.
Por. Let me give light, but let me not be light;
For a light wife doth make a heavy husband,

109. Look up **Endymion** in the classical dictionary, and read Longfellow's poem.

127, 128. How do these lines suggest Portia's reply?

And never be Bassanio so for me:
But God sort all! You are welcome home, my lord.
Bass. I thank you, madam. Give welcome to my friend.
This is the man: this is Antonio,
To whom I am so infinitely bound.
Por. You should in all sense be much bound to him,
For, as I hear, he was much bound for you.
Ant. No more than I am well acquitted of.
Por. Sir, you are very welcome to our house:
It must appear in other ways than words,
Therefore I scant this breathing courtesy.
Gra. [*To Ner.*] By yonder moon I swear you do me wrong;
In faith, I gave it to the judge's clerk.
Por. A quarrel, ho, already! what 's the matter?
Gra. About a hoop of gold, a paltry ring
That she did give me, whose posy was
For all the world like cutler's poetry
Upon a knife, "Love me, and leave me not."
Ner. What talk you of the posy or the value?
You swore to me, when I did give it you,
That you would wear it till your hour of death,
And that it should lie with you in your grave.
Though not for me, yet for your vehement oaths,
You should have been respective and have kept it.
Gave it a judge's clerk! no, God's my judge,
The clerk will ne'er wear hair on 's face that had it.
Gra. He will, an if he live to be a man.
Ner. Ay, if a woman live to be a man.

146. **posy**: see *Hamlet*, III., 2, 162.
154. **respective**: see *Romeo and Juliet*, III., 1, 128, and *John*, I., 1, 188.

Gra. Now, by this hand, I gave it to a youth,
A kind of boy, a little scrubbed boy,
No higher than thyself, the judge's clerk,
A prating boy, that begged it as a fee:
I could not for my heart deny it him.
Por. You were to blame, I must be plain with you,
To part so slightly with your wife's first gift;
A thing stuck on with oaths upon your finger
And so riveted with faith unto your flesh.
I gave my love a ring and made him swear
Never to part with it; and here he stands;
I dare be sworn for him he would not leave it
Nor pluck it from his finger, for the wealth
That the world masters. Now, in faith, Gratiano,
You give your wife too unkind a cause of grief:
An 't were to me, I should be mad at it.
Bass. [*Aside.*] Why, I were best to cut my left hand off
And swear I lost the ring defending it.
Gra. My Lord Bassanio gave his ring away
Unto the judge that begged it, and indeed
Deserved it too; and then the boy, his clerk,
That took some pains in writing, he begged mine;
And neither man nor master would take aught
But the two rings.
Por. What ring gave you, my lord?
Not that, I hope, which you received of me.
Bass. If I could add a lie unto a fault,
I would deny it; but you see my finger
Hath not the ring upon it; it is gone.

167. **riveted**: the two linguals coalesce into one syllable. See *Henry IV.*, Part I., V., 5, 13, and *As You Like It*, I., 2, 256.

173. Take care of the rhythm by contracting two vowel sounds that come together.

Por. Even so void is your false heart of truth.
Bass. Sweet Portia,
If you did know to whom I gave the ring,
If you did know for whom I gave the ring,
And would conceive for what I gave the ring,
And how unwillingly I left the ring,
When nought would be accepted but the ring,
You would abate the strength of your displeasure.
Por. If you had known the virtue of the ring,
Or half her worthiness that gave the ring,
Or your own honour to contain the ring,
You would not then have parted with the ring.
What man is there so much unreasonable,
If you had pleased to have defended it
With any terms of zeal, wanted the modesty
To urge the thing held as a ceremony?
Nerissa teaches me what to believe:
I 'll die for 't but some woman had the ring.
Bass. No, by my honour, madam, by my soul,
No woman had it, but a civil doctor,
Which did refuse three thousand ducats of me
And begged the ring; the which I did deny him
And suffered him to go displeased away;
Even he that did uphold the very life
Of my dear friend. What should I say, sweet lady?
I was enforced to send it after him;

196. What is the antecedent of **that**?

197. What is the meaning of the line?

199–202. The language is confused and involved, but the meaning is clear enough. Render this meaning simply and clearly.

201. Do not read the line with six accents. Consider it as having a double light ending.

206. **civil**: do not mistake the meaning of the word. Look up *civil law*.

I was beset with shame and courtesy;
My honour would not let ingratitude
So much besmear it. Pardon me, good lady;
For, by these blessed candles of the night,
Had you been there, I think you would have begged
The ring of me to give the worthy doctor.
Por. Let not that doctor e'er come near my house:
Since he hath got the jewel that I loved,
And that which you did swear to keep for me,
I will become as liberal as you;
I 'll not deny him any thing I have.
Ner. Nor I his clerk: therefore be well advised
How you do leave me to mine own protection.
Gra. Well, do you so; let not me take him, then;
For if I do, I 'll mar the young clerk's pen.
Ant. I am the unhappy subject of these quarrels.
Por. Sir, grieve not you; you are welcome notwithstanding.
Bass. Portia, forgive me this enforced wrong;
And, in the hearing of these many friends,
I swear to thee, even by thine own fair eyes,
Wherein I see myself —
Por. Mark you but that!
In both my eyes he doubly sees himself;
In each eye, one: swear by your double self,
And there 's an oath of credit.
Bass. Nay, but hear me:
Pardon this fault, and by my soul I swear
I never more will break an oath with thee.
Ant. I once did lend my body for his wealth,

216. Compare the other oaths we have found in the course of the play. Remember Portia's prophecy, *we shall have old swearing*, and notice more oaths coming in lines 232, 237, 247.

239. wealth has here its primitive meaning.

Which, but for him that had your husband's ring,
Had quite miscarried: I dare be bound again,
My soul upon the forfeit, that your lord
Will never more break faith advisedly.
Por. Then you shall be his surety. Give him this
And bid him keep it better than the other.
Ant. Here, Lord Bassanio; swear to keep this ring.
Bass. By heaven, it is the same I gave the doctor!
Por. You are all amazed:
Here is a letter; read it at your leisure;
It comes from Padua, from Bellario:
There you shall find that Portia was the doctor,
Nerissa there her clerk. Lorenzo here
Shall witness I set forth as soon as you
And even but now returned; I have not yet
Entered my house. Antonio, you are welcome;
And I have better news in store for you
Than you expect. Unseal this letter soon:
There you shall find three of your argosies
Are richly come to harbour suddenly:
You shall not know by what strange accident
I chanced on this letter.
Ant. I am dumb.
Bass. Were you the doctor and I knew you not?
Ant. Sweet lady, you have given me life and living;
For here I read for certain that my ships
Are safely come to road.
Por. How now, Lorenzo!
My clerk hath some good comforts too for you.
Ner. Ay, and I 'll give them him without a fee.
There do I give to you and Jessica,

262. Consider why, in the compound question, only one of the verbs is in the interrogative position.

From the rich Jew, a special deed of gift,
After his death, of all he dies possessed of.
Lor. Fair ladies, you drop manna in the way
Of starved people.
Por. It is almost morning,
And yet I am sure you are not satisfied
Of these events at full. Let us go in;
And charge us there upon inter'gatories,
And we will answer all things faithfully.
Gra. Well, while I live I 'll fear no other thing
So sore as keeping safe Nerissa's ring. [*Exeunt.*

270. Was it then ignorance on the poet's part that caused him to drop the preposition in IV., 1, 381?

275. I. e., ask us questions.

FAMILIAR QUOTATIONS FROM THE MERCHANT OF VENICE.

FEW things indicate the universal popularity of a work more clearly than the number of familiar quotations which it furnishes. Quotations from Shakespeare's works are almost innumerable, and probably none of the plays, with the possible exception of "Hamlet," "Macbeth," and "Othello," are more fruitful in this respect than "The Merchant of Venice." The list that follows contains the best known of these quotations, with references to the pages of this volume on which they occur.

Page		Line
15	You have too much respect upon the world : They lose it that do buy it with much care.	74
15	I hold the world but as the world, Gratiano ; A stage where every man must play a part, And mine a sad one.	77
16	There are a sort of men whose visages Do cream and mantle like a standing pond.	88
16	I am Sir Oracle, And when I ope my lips let no dog bark !	93
16	I do know of these That therefore only are reputed wise For saying nothing.	95
18	In my school-days, when I had lost one shaft, I shot his fellow of the self-same flight The self-same way, with more advised watch, To find the other forth, and by adventuring both, I oft found both.	139

Page		Line
20	They are as sick that surfeit with too much as they that starve with nothing.	5
20	Superfluity comes sooner by white hairs, but competency lives longer.	8
20	If to do were as easy as to know what were good to do, chapels had been churches and poor men's cottages, princes' palaces.	12
20	The brain may devise laws for the blood, but a hot temper leaps o'er a cold decree.	17
21	He doth nothing but talk of his horse.	39
21	God made him, and therefore let him pass for a man.	54
22	When he is best, he is a little worse than a man, and when he is worst, he is little better than a beast.	86
23	I dote on his very absence.	108
25	My meaning in saying he is a good man is to have you understand me that he is sufficient.	15
25	Ships are but boards, sailors but men : there be land-rats and water-rats, water-thieves and land-thieves.	21
25	I will buy with you, sell with you, talk with you, walk with you, and so following ; but I will not eat with you, drink with you, nor pray with you. What news on the Rialto ?	34
28	The Devil can cite Scripture for his purpose.	88
28	A goodly apple rotten at the heart : O, what a goodly outside falsehood hath !	91
28	For sufferance is the badge of all our tribe.	100
29	Shall I bend low, and in a bondman's key, With bated breath and whispering humbleness.	113

Page		Line
29	For when did friendship take A breed for barren metal of his friend ?	128
31	Mislike me not for my complexion, The shadowed livery of the burnished sun.	
35	An honest exceeding poor man.	49
36	It is a wise father that knows his own child.	73
36	Truth will come to light ; murder cannot be hid long.	75
39	In the twinkling of an eye.	161
47	But love is blind, and lovers cannot see The pretty follies that themselves commit.	36
47	Must I hold a candle to my shames ?	41
51	All that glisters is not gold.	65
51	Young in limbs, in judgment old.	71
57	Hanging and wiving go by destiny.	83
59	If it will feed nothing else, it will feed my revenge.	47
60	The villany you teach me, I will execute, and it shall go hard but I will better the instruction.	64
64	Makes a swan-like end, Fading in music.	44
65	Tell me where is fancy bred, Or in the heart or in the head ? How begot, how nourished ? Reply, reply.	63
65	In law, what plea so tainted and corrupt But, being seasoned with a gracious voice, Obscures the show of evil ?	75

Page		Line
65	There is no vice so simple but assumes Some mark of virtue in its outward parts.	81
66	The seeming truth which cunning times put on To entrap the wisest.	100
68	An unlessoned girl, unschooled, unpractised ; Happy in this, she is not yet so old But she may learn.	161
72	Here are a few of the unpleasant'st words That ever blotted paper !	248
73	The kindest man, The best-conditioned and unwearied spirit In doing courtesies.	289
81	Let it serve for table-talk.	78
84	A harmless necessary cat.	54
84	What ! wouldst thou have a serpent sting thee twice ?	65
86	I am a tainted wether of the flock, Meetest for death : the weakest kind of fruit Drops earliest to the ground.	110
88	I never knew so young a body with so old a head.	156
89	The quality of mercy is not strained ; It droppeth as the gentle rain from heaven Upon the place beneath. It is twice blest; It blesseth him that gives and him that takes.	176
90	A Daniel come to judgment ! yea, a Daniel !	215
91	Is it so nominated in the bond ?	251
91	'T is not in the bond.	254

Page		Line
94	An upright judge, a learned judge !	315
94	A second Daniel, a Daniel, Jew !	325
	Now, infidel, I have thee on the hip.	
96	You take my house when you do take the prop	367
	That doth sustain my house ; you take my life	
	When you do take the means whereby I live.	
97	He is well paid that is well satisfied.	407
103	I am never merry when I hear sweet music.	69
104	The man that hath no music in himself,	83
	Nor is not moved with concord of sweet sounds,	
	Is fit for treasons, stratagems and spoils :	
	The motions of his spirit are dull as night	
	And his affections dark as Erebus :	
	Let no such man be trusted.	
104	How far that little candle throws his beams !	90
	So shines a good deed in a naughty world.	
105	How many things by season seasoned are	107
	To their right praise and true perfection !	
105	This night methinks is but the daylight sick.	124
109	These blessed candles of the night.	216
111	Fair ladies, you drop manna in the way	271
	Of starved people.	
111	We will answer all things faithfully.	276

[A larger list of quotations may be found in "Bartlett's Familiar Quotations."]

The Riverside Literature Series

JULIUS CÆSAR

WITH INTRODUCTION AND NOTES

INTRODUCTION.

Mr. Richard Grant White was a masterly editor of Shakespeare; he had an equipment by nature in a fine ear and delicate power of discrimination, and his Shakespearean studies began early and continued through a lifetime with concomitant studies in music, language, and history which constantly reënforced these. One of the latest labors of his mature years was the careful preparation of the Riverside Edition of Shakespeare, and he showed his judgment not only in the great care with which he sought to establish the text, but in the reserve with which he annotated it. He desired to produce an edition of Shakespeare which would be read by an intelligent reader, and his aim therefore was gently to part the bushes when the way was not perfectly clear, not to raise an ingenious thicket of comment about the dramas.

His edition therefore affords an admirable one for those who are making their first acquaintance with Shakespeare, since such readers are impatient to get at Shakespeare himself by the most direct approach, and are not yet ready to make his works an exercise in criticism. It may be added that the spirit in which Mr. White edited Shakespeare in the Riverside Edition is precisely that which has been followed in the numbers of the Riverside Literature Series, so that the editor of that series finds himself reënforced by Mr. White, and able gladly to avail himself of Mr. White's labors.

At the same time it cannot be forgotten that these little volumes are used often under conditions which do not permit of a free use of aids to the fuller understanding of Shakespeare, and that a schoolboy or schoolgirl though intelligent lacks the familiar experience which serves as an interpreter of some of Shakespeare's more difficult phrases.

The editor, therefore, though assuming that every school-house will be supplied with a good dictionary, which will answer a great many of the questions arising in a careful reading of Shakespeare, has undertaken to add to Mr. White's brief notes, where it seemed desirable. For the most part he has concerned himself with words and phrases, believing that the one study which the reader may most profitably pursue when first reading Shakespeare is that which springs from an attention to the English of Shakespeare. All his additions are indicated by being inclosed in brackets [ ].

There are of course various inquiries which Shakespeare sets on foot, and teacher and scholar will find no difficulty in branching out from their first delightful reading of *Julius Cæsar* in many directions. It would be, for example, a profitable study which should take up the reading of Plutarch's lives of Cæsar, Brutus, and Antony, with a view to seeing how far Shakespeare, who relied much on Plutarch, shaped these characters to his own ends. It would be especially interesting if one could make the comparison with North's translation which Shakespeare used. Again, one might test Shakespeare's conception with that which scientific Roman history supplies, but one should never lose sight of the fact that human nature is paramount with Shakespeare, whereas the facts of history and the laws of development are professedly the ruling force with scientific historians.

As a play to be acted, *Julius Cæsar* offers less impediment to school use than any other of Shakespeare's, and the study of it in this form would be of great value not only as a subtle criticism of the play itself, but as an illustration of studies in Roman costume; for though Shakespeare writes always as an Englishman, he has introduced fewer anachronistic elements into the setting of the play than common, and the distinct Anglicisms are not many. The chapter on costume in connection with this play in Knight's *Pictorial*

Shakespeare is a convenient repertory from which to draw hints.

"Among the plays that bear Shakespeare's name," says Mr. White in his brief introduction, "this is one of the comparatively few which are purely Shakespearean. It is not founded upon any other, nor is there in it a trace of any hand but Shakespeare's. The substance of its story is taken from the lives of Cæsar, Brutus, Antony, and Cicero in North's *Plutarch*. In *Plutarch*, also, Shakespeare found the traits of character that distinguish its various personages. It is, strictly speaking, a tragical dramatic history, rather than a tragedy pure and simple, like *King Lear* or *Hamlet;* for it has no plot, and no other dramatic movement than the simple succession of historical events. These are not grouped or modified by an informing tragic ideal; they are merely compressed. *Julius Cæsar* was first published in the folio of 1623, where it is printed with noteworthy correctness; but there are a few passages the confusion of which it seems impossible to restore to order. This tragedy, as we have it, is notably short, — the shortest of all its writer's serious works except *Macbeth;* and it is probable that the text of the folio was printed from a stage copy, and gives us the acting version, cut down for stage purposes. Yet its easy continuity and its correctness favor the conjecture of the Cambridge editors that it was printed from the author's own manuscript. A *Julius Cæsar* in Latin, by Richard Eedes, had been played at Oxford in 1582; and it is probable that this is referred to when Polonius says, in *Hamlet*, Act III. Sc. 2, that he 'did enact Julius Cæsar in the University," and was "killed in the Capitol.' Yet possibly in writing this passage Shakespeare may have had in mind his own tragedy, the composition of which external and internal evidence unite to assign to the year 1600 or 1601. The events which it presents in a dramatic form took place between the feast of Lupercal, B. C. 45, and the battle of Philippi, B. C. 42."

DRAMATIS PERSONÆ.

JULIUS CÆSAR.
OCTAVIUS CÆSAR, } *triumvirs after*
MARCUS ANTONIUS, } *the death of*
M. ÆMILIUS LEPIDUS, } *Julius Cæsar.*
CICERO, }
PUBLIUS, } *senators.*
POPILIUS LENA, }
MARCUS BRUTUS, }
CASSIUS, }
CASCA, }
TREBONIUS, } *conspirators against Julius Cæsar.*
LIGARIUS, }
DECIUS BRUTUS, }
METELLUS CIMBER, }
CINNA, }
FLAVIUS *and* MARULLUS, *tribunes.*
ARTEMIDORUS *of Cnidos, a teacher of Rhetoric.*
A Soothsayer.

CINNA, *a poet.* *Another Poet.*
LUCILIUS, }
TITINIUS, }
MESSALA, } *friends to Brutus and Cassius.*
Young CATO, }
VOLUMNIUS, }
VARRO, }
CLITUS, }
CLAUDIUS, } *servants to Brutus.*
STRATO, }
LUCIUS, }
DARDANIUS, }
PINDARUS, *servant to Cassius.*

CALPURNIA, *wife to Cæsar.*
PORTIA, *wife to Brutus.*

Senators, Citizens, Guards, Attendants, etc.

SCENE: Rome; the neighbourhood of Sardis; the neighbourhood of Philippi.

Julius Cæsar. The name of the great Roman was Caius Julius Cæsar; Julius being his tribal or family name (like Campbell or Graham). But in his branch of the gens the cognomen Cæsar had been added (for reasons unknown) to the family name some generations before, so that the dictator was the eighteenth Julius Cæsar in his own direct line; the others having for their first names, or prenomens, Sextus, Lucius, or, like him, Caius. In Rome he would never be called Julius Cæsar; but by his friends Caius, and by the public Cæsar, *par excellence.* [So world-wide did the name become as a synonym for chieftainship that even the Slavic races appropriated it. The Russian Czar or Tsar is the same word.]

JULIUS CÆSAR.

ACT I.

SCENE I. *Rome. A street.*

Enter FLAVIUS, MARULLUS, *and certain* Commoners.

Flav. Hence! home, you idle creatures, get you home:
Is this a holiday? what! know you not,
Being mechanical, you ought not walk
Upon a labouring day without the sign
Of your profession? Speak, what trade art thou?

First Com. Why, sir, a carpenter.

Mar. Where is thy leather apron and thy rule?
What dost thou with thy best apparel on?
You, sir, what trade are you?

Sec. Com. Truly, sir, in respect of a fine workman, I am but, as you would say, a cobbler.

Mar. But what trade art thou? answer me directly.

Sec. Com. A trade, sir, that, I hope, I may use with a safe conscience; which is, indeed, sir, a mender of bad soles.

Mar. What trade, thou knave? thou naughty knave, what trade?

13. [use = practise.]

16. [knave was originally no other than "boy," the German *knabe*, and in our common use we give the word "boy" the range of two of the meanings of knave. The notion of villain was a remoter third, and is not in Marullus's mind.]

Sec. Com. Nay, I beseech you, sir, be not out with me: yet, if you be out, sir, I can mend you.

Mar. What mean'st thou by that? mend me, thou saucy fellow!

Sec. Com. Why, sir, cobble you.

Flav. Thou art a cobbler, art thou?

Sec. Com. Truly, sir, all that I live by is with the awl: I meddle with no tradesman's matters, nor women's matters, but with awl. I am, indeed, sir, a surgeon to old shoes; when they are in great danger, I recover them. As proper men as ever trod upon neat's leather have gone upon my handiwork.

Flav. But wherefore art not in thy shop to-day? Why dost thou lead these men about the streets?

Sec. Com. Truly, sir, to wear out their shoes, to get myself into more work. But, indeed, sir, we make holiday, to see Cæsar and to rejoice in his triumph.

Mar. Wherefore rejoice? What conquest brings he home?
What tributaries follow him to Rome,
To grace in captive bonds his chariot-wheels?
You blocks, you stones, you worse than senseless things!
O you hard hearts, you cruel men of Rome,
Knew you not Pompey? Many a time and oft
Have you climb'd up to walls and battlements,
To towers and windows, yea, to chimney-tops,
Your infants in your arms, and there have sat
The live-long day, with patient expectation,
To see great Pompey pass the streets of Rome:
And when you saw his chariot but appear,
Have you not made an universal shout,
That Tiber trembled underneath her banks,

47. her banks. Tiber is "Father Tiber" as Thames is

To hear the replication of your sounds
Made in her concave shores?
And do you now put on your best attire?
And do you now cull out a holiday?
And do you now strew flowers in his way
That comes in triumph over Pompey's blood?
Be gone!
Run to your houses, fall upon your knees,
Pray to the gods to intermit the plague
That needs must light on this ingratitude.

Flav. Go, go, good countrymen, and, for this fault,
Assemble all the poor men of your sort;
Draw them to Tiber banks, and weep your tears
Into the channel, till the lowest stream
Do kiss the most exalted shores of all.

[*Exeunt all the Commoners.*

See, whe'er their basest metal be not mov'd;
They vanish tongue-tied in their guiltiness.
Go you down that way towards the Capitol;
This way will I: disrobe the images,
If you do find them deck'd with ceremony.

Mar. May we do so?
You know it is the feast of Lupercal.

Flav. It is no matter; let no images

"Father Thames"; but both are referred to in the literature of Shakespeare's day by "her," as well as by "his." In neither case is there a personification by gender; merely a varying use of the pronoun in the possessive form, consequent upon the need afterward supplied by "its," which at that time made its appearance in the language. See "Did lose his lustre," Sc. 2, l. 124.

63. **whe'er** = whether; a contraction which occurs elsewhere.

67. [**ceremony.** Other texts read **ceremonies**, and the word in either form is used for ceremonial symbols. See below, Act I., Sc. 2, l. 285.]

Be hung with Cæsar's trophies. I'll about,
And drive away the vulgar from the streets:
So do you too, where you perceive them thick.
These growing feathers pluck'd from Cæsar's wing
Will make him fly an ordinary pitch,
Who else would soar above the view of men
And keep us all in servile fearfulness. [*Exeunt.*

SCENE II. *A public place.*

Flourish. *Enter* CÆSAR; ANTONY, *for the course;* CALPURNIA, PORTIA, DECIUS, CICERO, BRUTUS, CASSIUS, *and* CASCA; *a great crowd following, among them a* Soothsayer.

Cæs. Calpurnia!
Casca. Peace, ho! Cæsar speaks.
Cæs. Calpurnia!
Cal. Here, my lord.
Cæs. Stand you directly in Antonius' way,
When he doth run his course. Antonius!
Ant. Cæsar, my lord?
Cæs. Forget not, in your speed, Antonius,
To touch Calpurnia; for our elders say,
The barren, touched in this holy chase,
Shake off their sterile curse.
Ant. I shall remember:
When Cæsar says "do this," it is perform'd.
Cæs. Set on; and leave no ceremony out. [*Flourish.*

72. [vulgar. The adjective, used here as a noun, remains in use in its unobjectionable sense in the phrases the "vulgar tongue," and "vulgar fractions."]

75. [pitch. Used of a falcon's flight "which flies the higher pitch." *King Henry VI.* First Part, Act II., Sc. 4, l. 11.]

Enter . . . Decius. This is Decimus Junius Brutus Albanus, called Decius by mistake in North's *Plutarch*, whence Shakespeare took the name, which the rhythm of his verse forbids to be changed. It was this Decimus (Decius) Brutus, and not Marcus, who was Cæsar's favorite.

Sooth. Cæsar!

Cæs. Ha! who calls?

Casca. Bid every noise be still: peace yet again!

Cæs. Who is it in the press that calls on me?
I hear a tongue, shriller than all the music,
Cry "Cæsar!" Speak; Cæsar is turn'd to hear.

Sooth. Beware the ides of March.

Cæs. What man is that?

Bru. A soothsayer bids you beware the ides of March.

Cæs. Set him before me; let me see his face.

Cas. Fellow, come from the throng; look upon Cæsar.

Cæs. What say'st thou to me now? speak once again.

Sooth. Beware the ides of March.

Cæs. He is a dreamer; let us leave him: pass.

[*Sennet. Exeunt all except Brutus and Cassius.*

Cas. Will you go see the order of the course?

Bru. Not I.

Cas. I pray you, do.

Bru. I am not gamesome: I do lack some part
Of that quick spirit that is in Antony.
Let me not hinder, Cassius, your desires;
I'll leave you.

Cas. Brutus, I do observe you now of late:
I have not from your eyes that gentleness
And show of love as I was wont to have:
You bear too stubborn and too strange a hand
Over your friend that loves you.

18. [**ides**, i. e. the fifteenth day.]

21. [**fellow**. Rarely used in contemptuous sense, and probably not here.]

28. [**gamesome** = sportive.]

34. **as I was**, etc. = that I was, etc.

Bru. Cassius,
Be not deceiv'd: if I have veil'd my look,
I turn the trouble of my countenance
Merely upon myself. Vexed I am
Of late with passions of some difference,
Conceptions only proper to myself,
Which give some soil perhaps to my behaviour;
But let not therefore my good friends be griev'd —
Among which number, Cassius, be you one —
Nor construe any further my neglect,
Than that poor Brutus, with himself at war,
Forgets the shows of love to other men.

Cas. Then, Brutus, I have much mistook your passion;
By means whereof this breast of mine hath buried
Thoughts of great value, worthy cogitations.
Tell me, good Brutus, can you see your face?

Bru. No, Cassius; for the eye sees not itself
But by reflection, — by some other thing.

Cas. 'T is just:
And it is very much lamented, Brutus,
That you have no such mirrors as will turn
Your hidden worthiness into your eye,
That you might see your shadow. I have heard,
Where many of the best respect in Rome,
Except immortal Cæsar, speaking of Brutus
And groaning underneath this age's yoke,
Have wish'd that noble Brutus had his eyes.

Bru. Into what dangers would you lead me, Cassius,
That you would have me seek into myself
For that which is not in me?

Cas. Therefore, good Brutus, be prepar'd to hear:
And since you know you cannot see yourself

So well as by reflection, I, your glass,
Will modestly discover to yourself
That of yourself which you yet know not of.
And be not jealous on me, gentle Brutus:
Were I a common laugher, or did use
To stale with ordinary oaths my love
To every new protester; if you know
That I do fawn on men and hug them hard
And after scandal them, or if you know
That I profess myself in banqueting
To all the rout, then hold me dangerous.

[*Flourish. and shout.*

Bru. What means this shouting? I do fear, the people
Choose Cæsar for their king.

Cas. Ay, do you fear it?
Then must I think you would not have it so.

Bru. I would not, Cassius; yet I love him well.
But wherefore do you hold me here so long?
What is it that you would impart to me?
If it be aught toward the general good,
Set honour in one eye and death i' th' other,
And I will look on both indifferently,
For let the gods so speed me as I love
The name of honour more than I fear death.

Cas. I know that virtue to be in you, Brutus,
As well as I do know your outward favour.

71. **jealous on me**: a use of "on" for "of" hardly obsolete in New England. [**Jealous** = suspicious. See l. 162 below.]

88. [When we wish one "Godspeed," we wish that God favor him.]

91. [When we say that a boy favors his father, we mean that his face is like his father's; and the favor given in the german has its meaning also in Shakespeare's time of a token of favor. The double meaning is cleverly shown in *Love's Labour 's Lost*, Act V., Sc. 2, l. 30–33.]

Well, honour is the subject of my story.
I cannot tell what you and other men
Think of this life; but, for my single self,
I had as lief not be as live to be
In awe of such a thing as I myself.
I was born free as Cæsar; so were you:
We both have fed as well, and we can both
Endure the winter's cold as well as he:
For once, upon a raw and gusty day,
The troubled Tiber chafing with her shores,
Cæsar said to me "Dar'st thou, Cassius, now
Leap in with me into this angry flood,
And swim to yonder point?" Upon the word,
Accoutred as I was, I plunged in
And bade him follow; so indeed he did.
The torrent roar'd, and we did buffet it
With lusty sinews, throwing it aside
And stemming it with hearts of controversy;
But ere we could arrive the point propos'd,
Cæsar cried "Help me, Cassius, or I sink!"
I, as Æneas, our great ancestor,
Did from the flames of Troy upon his shoulder
The old Anchises bear, so from the waves of Tiber
Did I the tired Cæsar. And this man
Is now become a god, and Cassius is
A wretched creature and must bend his body,
If Cæsar carelessly but nod on him.
He had a fever when he was in Spain,

95 [Words are so alive to Shakespeare that he is forever playing with them on very slight pretexts. Lief and live are pronounced alike.]

109. controversy: loosely used for contention, resistance.

110. arrive the point: a use of "arrive" without "at" frequently found in our old writers.

And when the fit was on him, I did mark
How he did shake: 't is true, this god did shake:
His coward lips did from their colour fly,
And that same eye whose bend doth awe the world
Did lose his lustre: I did hear him groan:
Ay, and that tongue of his that bade the Romans
Mark him and write his speeches in their books,
Alas, it cried "Give me some drink, Titinius,"
As a sick girl. Ye gods, it doth amaze me
A man of such a feeble temper should
So get the start of the majestic world
And bear the palm alone. [*Shout. Flourish.*
Bru. Another general shout!
I do believe that these applauses are
For some new honours that are heap'd on Cæsar.
Cas. Why, man, he doth bestride the narrow world
Like a Colossus, and we petty men
Walk under his huge legs and peep about
To find ourselves dishonourable graves.
Men at some time are masters of their fates:
The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings.
Brutus and Cæsar: what should be in that "Cæsar"?
Why should that name be sounded more than yours?
Write them together, yours is as fair a name;
Sound them, it doth become the mouth as well;
Weigh them, it is as heavy; conjure with 'em,
"Brutus" will start a spirit as soon as "Cæsar."
Now, in the names of all the gods at once,
Upon what meat doth this our Cæsar feed,
That he is grown so great? Age, thou art sham'd!
Rome, thou hast lost the breed of noble bloods!
When went there by an age, since the great flood,

But it was fam'd with more than with one man?
When could they say till now, that talk'd of Rome,
That her wide walls encompass'd but one man?
Now is it Rome indeed and room enough,
When there is in it but one only man.
O, you and I have heard our fathers say,
There was a Brutus once that would have brook'd
The eternal devil to keep his state in Rome
As easily as a king.

Bru. That you do love me, I am nothing jealous;
What you would work me to, I have some aim:
How I have thought of this and of these times,
I shall recount hereafter; for this present,
I would not, so with love I might entreat you,
Be any further mov'd. What you have said
I will consider; what you have to say
I will with patience hear, and find a time
Both meet to hear and answer such high things.
Till then, my noble friend, chew upon this:
Brutus had rather be a villager
Than to repute himself a son of Rome
Under these hard conditions as this time
Is like to lay upon us.

156. **Rome . . . room**: pronounced alike in Shakespeare's day, and indeed very long afterwards.

159. **There was a Brutus** : Junius Brutus, the friend of Collatinus (see *Lucrece*), and first consul after the expulsion of the Tarquins. [The allusion affords an extremely artful climax.]

160. **The eternal devil** = the devil of the next world, of eternity, who attends to the eternal tormenting of the unregenerate. Known in New England as "'tarnal."

162. **nothing jealous** = not at all suspicious, doubtful.

171. **chew upon this** = ruminate, think over. It is said that this use of "chew" is obsolete: erroneously. Not long ago I heard a man, who I am sure never saw the inside of a Shakespeare, if, indeed, the outside, say, "I give [gave] him that to chaw on."

174. [**these** = such.]

Cas. I am glad that my weak words
Have struck but thus much show of fire from Brutus.
Bru. The games are done and Cæsar is returning.
Cas. As they pass by, pluck Casca by the sleeve;
And he will, after his sour fashion, tell you
What hath proceeded worthy note to-day.

Re-enter CÆSAR *and his Train.*

Bru. I will do so. But, look you, Cassius,
The angry spot doth glow on Cæsar's brow,
And all the rest look like a chidden train:
Calpurnia's cheek is pale; and Cicero
Looks with such ferret and such fiery eyes
As we have seen him in the Capitol,
Being cross'd in conference by some senators.
Cas. Casca will tell us what the matter is.
Cæs. Antonius!
Ant. Cæsar?
Cæs. Let me have men about me that are fat:
Sleek-headed men and such as sleep o' nights:
Yond Cassius has a lean and hungry look;
He thinks too much: such men are dangerous.
Ant. Fear him not, Cæsar; he 's not dangerous;
He is a noble Roman and well given.
Cæs. Would he were fatter! But I fear him not:
Yet if my name were liable to fear,
I do not know the man I should avoid
So soon as that spare Cassius. He reads much;
He is a great observer, and he looks

177. [thus much. It is worth while to note that Shakespeare did not warrant the phrase *this much* which is creeping into ordinary usage.]

185. Cicero. This is Shakespeare's own imagination of Cicero; there is no record of such an expression on his face.

197. well given = well addicted, of honest habit and manners.

Quite through the deeds of men; he loves no plays,
As thou dost, Antony; he hears no music;
Seldom he smiles, and smiles in such a sort
As if he mock'd himself and scorn'd his spirit
That could be mov'd to smile at any thing.
Such men as he be never at heart's ease
Whiles they behold a greater than themselves,
And therefore are they very dangerous.
I rather tell thee what is to be fear'd
Than what I fear; for always I am Cæsar.
Come on my right hand, for this ear is deaf,
And tell me truly what thou think'st of him.

[*Sennet. Exeunt Cæsar and all his Train, but Casca.*

Casca. You pull'd me by the cloak; would you speak with me?

Bru. Ay, Casca; tell us what hath chanc'd to-day, That Cæsar looks so sad.

Casca. Why, you were with him, were you not?

Bru. I should not then ask Casca what had chanc'd.

Casca. Why, there was a crown offer'd him: and being offer'd him, he put it by with the back of his hand, thus; and then the people fell a-shouting.

Bru. What was the second noise for?

Casca. Why, for that too.

Cas. They shouted thrice: what was the last cry for?

Casca. Why, for that too.

Bru. Was the crown offer'd him thrice?

Casca. Ay, marry, was 't, and he put it by thrice,

221. [A truly vigorous rejecter turns the palm outward, for the palm strikes. Shakespeare's conception of the character of Cæsar, as determining the tragedy, is presented here. Plutarch says: "The chiefest cause that made him mortally hated was the covetous desire he had to be called king."]

every time gentler than other; and at every putting-by mine honest neighbours shouted.

Cas. Who offer'd him the crown?

Casca. Why, Antony.

Bru. Tell us the manner of it, gentle Casca.

Casca. I can as well be hang'd as tell the manner of it: it was mere foolery; I did not mark it. I saw Mark Antony offer him a crown; — yet 't was not a crown neither, 't was one of these coronets; — and, as I told you, he put it by once: but, for all that, to my thinking, he would fain have had it. Then he offer'd it to him again; then he put it by again: but, to my thinking, he was very loath to lay his fingers off it. And then he offer'd it the third time; he put it the third time by: and still as he refus'd it, the rabblement shouted and clapp'd their chapp'd hands and threw up their sweaty night-caps and utter'd such a deal of stinking breath because Cæsar refus'd the crown that it had almost choked Cæsar; for he swounded and fell down at it: and for mine own part, I durst not laugh, for fear of opening my lips and receiving the bad air.

Cas. But, soft, I pray you: what, did Cæsar swound?

Casca. He fell down in the market-place, and foam'd at mouth, and was speechless.

Bru. 'T is very like: he hath the falling sickness.

Cas. No, Cæsar hath it not; but you and I
And honest Casca, we have the falling sickness.

248. [**swounded**, a regular enough word, as can be seen by the form three lines below; but there is often an effort at intensifying the action in such forms, as for example in the irregular "drownded."]

254. **the falling sickness**: the old English name for epilepsy.

Casca. I know not what you mean by that; but, I am sure, Cæsar fell down. If the tag-rag people did not clap him and hiss him, according as he pleas'd and displeas'd them, as they use to do the players in the theatre, I am no true man.

Bru. What said he when he came unto himself?

Casca. Marry, before he fell down, when he perceiv'd the common herd was glad he refus'd the crown, he pluck'd me ope his doublet and offer'd them his throat to cut. An I had been a man of any occupation, if I would not have taken him at a word, I would I might go to hell among the rogues. And so he fell. When he came to himself again, he said, If he had done or said any thing amiss, he desir'd their worships to think it was his infirmity. Three or four wenches, where I stood, cried "Alas, good soul!" and forgave him with all their hearts: but there 's no heed to be taken of them; if Cæsar had stabb'd their mothers, they would have done no less.

Bru. And after that, he came, thus sad, away?

Casca. Ay.

Cas. Did Cicero say any thing?

Casca. Ay, he spoke Greek.

258. [tag-rag. We have a phrase which makes these words even more contemptuous.]

265. **pluck'd me ope.** Here "me" is used in a dative sense: "plucked me" meaning plucked for me, or to me; that is, before me. This use is not uncommon in Shakespeare's time, and later. [De Quincey comments on the Biblical passage, "Saddle me the ass," by telling of the reader who mistook the italicizing in the verse which followed for emphasis instead of a word omitted in the original, "And they saddled *him*."]

266. [**a man of any occupation**, i. e. a mechanic or tradesman, like those of the rabble. We still ask: "What is his occupation?"]

279. **he spoke Greek.** Greek was used by highly cultivated Romans as French is used by people of the same sort to-day.

Cas. To what effect?

Casca. Nay, an I tell you that, I'll ne'er look you i' th' face again: but those that understood him smil'd at one another and shook their heads; but, for mine own part, it was Greek to me. I could tell you more news too: Marullus and Flavius, for pulling scarfs off Cæsar's images, are put to silence. Fare you well. There was more foolery yet, if I could remember it.

Cas. Will you sup with me to-night, Casca?

Casca. No, I am promis'd forth.

Cas. Will you dine with me to-morrow?

Casca. Ay, if I be alive and your mind hold and your dinner worth the eating.

Cas. Good: I will expect you.

Casca. Do so. Farewell, both. [*Exit.*

Bru. What a blunt fellow is this grown to be!
He was quick metal when he went to school.

Cas. So is he now in execution
Of any bold or noble enterprise,
However he puts on this tardy form.
This rudeness is a sauce to his good wit,
Which gives men stomach to digest his words
With better appetite.

Bru. And so it is. For this time I will leave you:
To-morrow, if you please to speak with me,
I will come home to you; or, if you will,
Come home to me, and I will wait for you.

Cas. I will do so: till then, think of the world.
[*Exit Brutus.*
Well, Brutus, thou art noble; yet, I see,
Thy honourable metal may be wrought
From that it is dispos'd: therefore it is meet

289. [forth, i. e. he was to sup abroad, as was once a common expression.]

295. [blunt = curt, unceremonious; or possibly, dull.]

That noble minds keep ever with their likes;
For who so firm that cannot be seduc'd?
Cæsar doth bear me hard; but he loves Brutus:
If I were Brutus now and he were Cassius,
He should not humour me. I will this night,
In several hands, in at his windows throw,
As if they came from several citizens,
Writings all tending to the great opinion
That Rome holds of his name; wherein obscurely
Cæsar's ambition shall be glanced at:
And after this let Cæsar seat him sure;
For we will shake him, or worse days endure. [*Exit.*

SCENE III. *The same. A street.*

Thunder and lightning. Enter, from opposite sides, CASCA, *with his sword drawn, and* CICERO.

Cic. Good even, Casca: brought you Cæsar home?
Why are you breathless? and why stare you so?

Casca. Are not you mov'd, when all the sway of earth
Shakes like a thing unfirm? O Cicero,
I have seen tempests, when the scolding winds
Have riv'd the knotty oaks, and I have seen
The ambitious ocean swell and rage and foam,
To be exalted with the threat'ning clouds:
But never till to-night, never till now,
Did I go through a tempest dropping fire.
Either there is a civil strife in heaven,
Or else the world, too saucy with the gods,
Incenses them to send destruction.

322. [It has been suggested that a rhymed couplet at the end of a scene denoted a special change of situation.]

1. **brought you Cæsar home?** = did you escort, accompany, Cæsar home?

10. [The reference is not so much to lightning as to meteors. See Act II., Sc. 1, l. 44.]

Cic. Why, saw you any thing more wonderful?

Casca. A common slave — you know him well by sight —
Held up his left hand, which did flame and burn
Like twenty torches join'd, and yet his hand,
Not sensible of fire, remain'd unscorch'd.
Besides — I ha' not since put up my sword —
Against the Capitol I met a lion,
Who glar'd upon me, and went surly by,
Without annoying me: and there were drawn
Upon a heap a hundred ghastly women,
Transformed with their fear; who swore they saw
Men all in fire walk up and down the streets.
And yesterday the bird of night did sit
Even at noon-day upon the market-place,
Hooting and shrieking. When these prodigies
Do so conjointly meet, let not men say
"These are their reasons; they are natural;"
For, I believe, they are portentous things
Unto the climate that they point upon.

Cic. Indeed, it is a strange-disposed time:
But men may construe things after their fashion,
Clean from the purpose of the things themselves.
Comes Cæsar to the Capitol to-morrow?

Casca. He doth; for he did bid Antonius
Send word to you he would be there to-morrow?

Cic. Good night then, Casca: this disturbed sky
Is not to walk in.

Casca. Farewell, Cicero. [*Exit Cicero.*

Enter CASSIUS.

Cas. Who 's there?

Casca. A Roman.

Cas. Casca, by your voice.

32. [**climate** = region.]

Casca. Your ear is good. Cassius, what 'night is this!

Cas. A very pleasing night to honest men.

Casca. Who ever knew the heavens menace so?

Cas. Those that have known the earth so full of faults.

For my part, I have walk'd about the streets,
Submitting me unto the perilous night,
And, thus unbraced, Casca, as you see,
Have bar'd my bosom to the thunder-stone;
And when the cross blue lightning seem'd to open
The breast of heaven, I did present myself
Even in the aim and very flash of it.

Casca. But wherefore did you so much tempt the heavens?

It is the part of men to fear and tremble,
When the most mighty gods by tokens send
Such dreadful heralds to astonish us.

Cas. You are dull, Casca, and those sparks of life
That should be in a Roman you do want,
Or else you use not. You look pale and gaze
And put on fear and case yourself in wonder,
To see the strange impatience of the heavens:
But if you would consider the true cause
Why all these fires, why all these gliding ghosts,
Why birds and beasts from quality and kind,
Why old men fool, and children calculate,
Why all these things change from their ordinance
Their natures and preformed faculties

42. **what 'night** = what a night. See line 137.

48. [**unbraced** = ungirt, unbuttoned.]

50. [**cross** = zigzagging, crossing back and forth.]

65. **Why old men fool** = a verbal use of "fool" not uncommon nowadays.

To monstrous quality, — why, you shall find
That heaven hath infus'd them with these spirits,
To make them instruments of fear and warning
Unto some monstrous state.
Now could I, Casca, name to thee a man
Most like this dreadful night,
That thunders, lightens, opens graves, and roars
As doth the lion in the Capitol,
A man no mightier than thyself or me
In personal action, yet prodigious grown
And fearful, as these strange eruptions are.

Casca. 'T is Cæsar that you mean; is it not, Cassius?

Cas. Let it be who it is: for Romans now
Have thews and limbs like to their ancestors;
But, woe the while! our fathers' minds are dead,
And we are govern'd with our mothers' spirits;
Our yoke and sufferance show us womanish.

Casca. Indeed, they say the senators to-morrow
Mean to establish Cæsar as a king;
And he shall wear his crown by sea and land,
In every place, save here in Italy.

Cas. I know where I will wear this dagger then;
Cassius from bondage will deliver Cassius:
Therein, ye gods, you make the weak most strong;
Therein, ye gods, you tyrants do defeat:
Nor stony tower, nor walls of beaten brass,
Nor airless dungeon, nor strong links of iron,
Can be retentive to the strength of spirit;
But life, being weary of these worldly bars,
Never lacks power to dismiss itself.
If I know this, know all the world besides,
That part of tyranny that I do bear
I can shake off at pleasure. [*Thunder still*

Casca. So can I:
So every bondman in his own hand bears
The power to cancel his captivity.
Cas. And why should Cæsar be a tyrant then?
Poor man! I know he would not be a wolf,
But that he sees the Romans are but sheep:
He were no lion, were not Romans hinds.
Those that with haste will make a mighty fire
Begin it with weak straws: what trash is Rome,
What rubbish and what offal, when it serves
For the base matter to illuminate
So vile a thing as Cæsar! But, O grief,
Where hast thou led me? I perhaps speak this
Before a willing bondman; then I know
My answer must be made. But I am arm'd,
And dangers are to me indifferent.
Casca. You speak to Casca, and to such a man
That is no fleering tell-tale. Hold, my hand:
Be factious for redress of all these griefs,
And I will set this foot of mine as far
As who goes farthest.
Cas. There 's a bargain made.
Now know you, Casca, I have mov'd already
Some certain of the noblest-minded Romans
To undergo with me an enterprise
Of honourable-dangerous consequence;
And I do know, by this, they stay for me
In Pompey's porch: for now, this fearful night,
There is no stir or walking in the streets;
And the complexion of the element
In favour 's like the work we have in hand,
Most bloody, fiery, and most terrible.

106. [hinds. A double sense of female deer, and menial servant.]
125. [by this = by this time.]

Casca. Stand close awhile, for here comes one in haste.

Cas. 'T is Cinna; I do know him by his gait;
He is a friend.

Enter CINNA.

Cinna, where haste you so?

Cin. To find out you. Who 's that? Metellus Cimber?

Cas. No, it is Casca; one incorporate
To our attempts. Am I not stay'd for, Cinna?

Cin. I am glad on 't. What a fearful night is this!
There 's two or three of us have seen strange sights.

Cas. Am I not stay'd for? tell me.

Cin. Yes, you are.
O Cassius, if you could
But win the noble Brutus to our party —

Cas. Be you content: good Cinna, take this paper,
And look you lay it in the prætor's chair,
Where Brutus may but find it; and throw this
In at his window; set this up with wax
Upon old Brutus' statue: all this done,
Repair to Pompey's porch, where you shall find us.
Is Decius Brutus and Trebonius there?

Cin. All but Metellus Cimber; and he 's gone
To seek you at your house. Well, I will hie,
And so bestow these papers as you bade me.

Cas. That done, repair to Pompey's theatre.

[*Exit Cinna.*

Come, Casca, you and I will yet ere day
See Brutus at his house: three parts of him

146. [See Act I., Sc. 2, l. 159.]

148. **Is Decius Brutus and**, etc. Mere heedless writing; not the "grammar" of Shakespeare's time. So in line 154, below, "three parts of him is," etc.

Is ours already, and the man entire
Upon the next encounter yields him ours.
Casca. O, he sits high in all the people's hearts:
And that which would appear offence in us,
His countenance, like richest alchemy,
Will change to virtue and to worthiness.
Cas. Him and his worth and our great need of him
You have right well conceited. Let us go,
For it is after midnight; and ere day
We will awake him and be sure of him. [*Exeunt.*

ACT II.

Scene I. *Rome.* Brutus's *orchard.*

Enter Brutus.

Bru. What, Lucius, ho!
I cannot by the progress of the stars,
Give guess how near to day. Lucius, I say!
I would it were my fault to sleep so soundly.
When, Lucius, when? awake, I say! what, Lucius!

Enter Lucius.

Luc. Call'd you, my lord?
Bru. Get me a taper in my study, Lucius:
When it is lighted, come and call me here.
Luc. I will, my lord. [*Exit.*
Bru. It must be by his death: and for my part,
I know no personal cause to spurn at him,
But for the general. He would be crown'd:

159. [countenance = favor. Here again one may note the curious interchange in meaning in all these words, "face," "favor," "countenance." We use the last with similar significance, both as a verb and as a noun.]

5. When . . . when? = Will you ever come? — an expression of impatience.

How that might change his nature, there 's the question.
It is the bright day that brings forth the adder;
And that craves wary walking. Crown him?—that;—
And then, I grant, we put a sting in him,
That at his will he may do danger with.
The abuse of greatness is, when it disjoins
Remorse from power: and, to speak truth of Cæsar,
I have not known when his affections sway'd
More than his reason. But 't is a common proof,
That lowliness is young ambition's ladder,
Whereto the climber upward turns his face;
But when he once attains the upmost round,
He then unto the ladder turns his back,
Looks in the clouds, scorning the base degrees
By which he did ascend. So Cæsar may.
Then, lest he may, prevent. And, since the quarrel
Will bear no colour for the thing he is,
Fashion it thus; that what he is, augmented,
Would run to these and these extremities:
And therefore think him as a serpent's egg
Which, hatch'd, would, as his kind, grow mischievous,
And kill him in the shell.

Re-enter LUCIUS.

Luc. The taper burneth in your closet, sir.
Searching the window for a flint, I found
This paper, thus seal'd up; and, I am sure,
It did not lie there when I went to bed.

[*Gives him the letter.*

19. [**Remorse** = pity.]

20. **affections** does not mean love, but prejudices, habits of mind, taste, feeling excited by a man's surroundings; that which he affects and which affects him.

21. [**proof** = experience.]

Bru. Get you to bed again; it is not day.
Is not to-morrow, boy, the first of March?
Luc. I know not, sir.
Bru. Look in the calendar, and bring me word.
Luc. I will, sir. [*Exit.*
Bru. The exhalations whizzing in the air
Give so much light that I may read by them.
[*Opens the letter and reads.*

"Brutus, thou sleep'st: awake, and see thyself.
Shall Rome, etc. Speak, strike, redress!
Brutus, thou sleep'st: awake!"

Such instigations have been often dropp'd
Where I have took them up.
"Shall Rome, etc." Thus must I piece it out:
Shall Rome stand under one man's awe? What, Rome?
My ancestors did from the streets of Rome
The Tarquin drive, when he was call'd a king.
"Speak, strike, redress!" Am I entreated
To speak and strike? O Rome, I make thee promise;
If the redress will follow, thou receivest
Thy full petition at the hand of Brutus!

Re-enter Lucius.

Luc. Sir, March is wasted fifteen days.
[*Knocking within.*

40. [**first of March.** It seems clear that the reference is to the soothsayer's warning, in Act I., Sc. 2, l. 19: "Beware the Ides of March." Theobald therefore changed "first" to "Ides," and has been followed by later editors generally. The first of March was the date originally fixed for the meeting of the Senate. Shakespeare may have read Plutarch's statement that "Cassius asked [Brutus] if he were determined to be in the Senate-house the first day of the month of March, because he heard say that Cæsar's friends should move the council that day that Cæsar should be called king."]

Bru. 'T is good. Go to the gate; somebody knocks. [*Exit Lucius.*

Since Cassius first did whet me against Cæsar,
I have not slept.
Between the acting of a dreadful thing
And the first motion, all the interim is
Like a phantasma, or a hideous dream:
The Genius and the mortal instruments
Are then in council; and the state of man,
Like to a little kingdom, suffers then
The nature of an insurrection.

Re-enter LUCIUS.

Luc. Sir, 't is your brother Cassius at the door,
Who doth desire to see you.

Bru. Is he alone?

Luc. No, sir, there are moe with him.

Bru. Do you know them?

Luc. No, sir; their hats are pluck'd about their ears,
And half their faces buried in their cloaks,
That by no means I may discover them
By any mark of favour.

Bru. Let 'em enter. [*Exit Lucius.*

They are the faction. O conspiracy,
Sham'st thou to show thy dang'rous brow by night,
When evils are most free? O, then by day
Where wilt thou find a cavern dark enough
To mask thy monstrous visage? Seek none, conspiracy;

66. **The Genius**, etc. = the controlling part of man, the rational soul and the bodily powers which are its instruments.

70. [Cassius had married Iunia, the sister of Brutus.]

72. **moe** = more.

73. **their hats are pluck'd**, etc. Shakespeare here gives to Romans of the time of Julius Cæsar the costume of Englishmen in the reign of Elizabeth.

Hide it in smiles and affability:
For if thou path, thy native semblance on,
Not Erebus itself were dim enough
To hide thee from prevention.

Enter the conspirators, CASSIUS, CASCA, DECIUS, CINNA, METELLUS CIMBER, *and* TREBONIUS.

Cas. I think we are too bold upon your rest:
Good morrow, Brutus; do we trouble you?

Bru. I have been up this hour, awake all night.
Know I these men that come along with you?

Cas. Yes, every man of them, and no man here
But honours you; and every one doth wish
You had but that opinion of yourself
Which every noble Roman bears of you.
This is Trebonius.

Bru. He is welcome hither.

Cas. This, Decius Brutus.

Bru. He is welcome too.

Cas. This, Casca; this, Cinna; and this, Metellus Cimber.

Bru. They are all welcome.
What watchful cares do interpose themselves
Betwixt your eyes and night?

Cas. Shall I entreat a word? [*Brutus and Cassius whisper.*

Dec. Here lies the east: doth not the day break here?

Casca. No.

Cin. O, pardon, sir, it doth; and yon gray lines
That fret the clouds are messengers of day.

Casca. You shall confess that you are both deceiv'd.
Here, as I point my sword, the sun arises,
Which is a great way growing on the south,

83. [path: here used as a verb.]
89. [It will be remembered that they are all disguised.]

Weighing the youthful season of the year.
Some two months hence up higher toward the north
He first presents his fire; and the high east
Stands, as the Capitol, directly here.
Bru. Give me your hands all over, one by one.
Cas. And let us swear our resolution.
Bru. No, not an oath: if not the face of men,
The sufferance of our souls, the time's abuse,—
If these be motives weak, break off betimes,
And every man hence to his idle bed;
So let high-sighted tyranny range on,
Till each man drop by lottery. But if these,
As I am sure they do, bear fire enough
To kindle cowards and to steel with valour
The melting spirits of women, then, countrymen,
What need we any spur but our own cause,
To prick us to redress? what other bond
Than secret Romans, that have spoke the word,
And will not palter? and what other oath
Than honesty to honesty engag'd,
That this shall be, or we will fall for it?
Swear priests and cowards and men cautelous,
Old feeble carrions and such suffering souls
That welcome wrongs; unto bad causes swear
Such creatures as men doubt; but do not stain
The even virtue of our enterprise,
Nor th' insuppressive mettle of our spirits,
To think that or our cause or our performance
Did need an oath; when every drop of blood

115. [**sufferance** = suffering.]
118. [**high-sighted** = supercilious.]
119. [**lottery**, i. e. drop as in some game of chance.]
129. **cautelous** = wily, crafty, exceedingly cautious.
131. **That welcome wrongs** = as welcome wrongs: the converse of the use of "as" as "that."

That every Roman bears, and nobly bears,
Is guilty of a several bastardy,
If he do break the smallest particle
Of any promise that hath pass'd from him.
Cas. But what of Cicero? shall we sound him?
I think he will stand very strong with us.
Casca. Let us not leave him out.
Cin. No, by no means.
Met. O, let us have him, for his silver hairs
Will purchase us a good opinion
And buy men's voices to commend our deeds:
It shall be said, his judgement rul'd our hands;
Our youths and wildness shall no whit appear,
But all be buried in his gravity.
Bru. O, name him not: let us not break with him;
For he will never follow any thing
That other men begin.
Cas. Then leave him out.
Casca. Indeed he is not fit.
Dec. Shall no man else be touch'd but only Cæsar?
Cas. Decius, well urg'd: I think it is not meet
Mark Antony, so well belov'd of Cæsar,
Should outlive Cæsar: we shall find of him
A shrewd contriver; and, you know, his means,
If he improve them, may well stretch so far
As to annoy us all: which to prevent,
Let Antony and Cæsar fall together.
Bru. Our course will seem too bloody, Caius Cassius,
To cut the head off and then hack the limbs,
Like wrath in death and envy afterwards;

150. **break with him** = open our secret to him; we still say, "to break bad news."

164. **envy afterwards** = hatred, etc.; so below, line 178, **envious** = malicious, vengeful.

For Antony is but a limb of Cæsar:
Let us be sacrificers, but not butchers, Caius.
We all stand up against the spirit of Cæsar;
And in the spirit of men there is no blood:
O, that we then could come by Cæsar's spirit,
And not dismember Cæsar! But, alas,
Cæsar must bleed for it! And, gentle friends,
Let 's kill him boldly, but not wrathfully;
Let 's carve him as a dish fit for the gods,
Not hew him as a carcass fit for hounds:
And let our hearts, as subtle masters do,
Stir up their servants to an act of rage,
And after seem to chide 'em. This shall make
Our purpose necessary and not envious:
Which so appearing to the common eyes,
We shall be call'd purgers, not murderers.
And for Mark Antony, think not of him;
For he can do no more than Cæsar's arm
When Cæsar's head is off.

Cas. Yet I fear him;
For in the ingrafted love he bears to Cæsar—

Bru. Alas, good Cassius, do not think of him:
If he love Cæsar, all that he can do
Is to himself, take thought and die for Cæsar:
And that were much he should; for he is given
To sports, to wildness and much company.

Treb. There is no fear in him; let him not die;
For he will live, and laugh at this hereafter.

[*Clock strikes.*

Bru. Peace! count the clock.

Cas. The clock hath stricken three.

183. [Here, as often in Shakespeare, the full measure of the line is made up by a pause which precedes Cassius's speech.]

192. [**The clock hath stricken.** A curious but unimportant anachronism.]

Treb. 'T is time to part.

Cas. But it is doubtful yet,
Whether Cæsar will come forth to-day, or no;
For he is superstitious grown of late,
Quite from the main opinion he held once
Of fantasy, of dreams and ceremonies:
It may be, these apparent prodigies,
The unaccustom'd terror of this night,
And the persuasion of his augurers,
May hold him from the Capitol to-day.

Dec. Never fear that: if he be so resolv'd,
I can o'ersway him; for he loves to hear
That unicorns may be betray'd with trees,
And bears with glasses, elephants with holes,
Lions with toils and men with flatterers;
But when I tell him he hates flatterers,
He says he does, being then most flattered.
Let me work;
For I can give his humour the true bent,
And I will bring him to the Capitol.

Cas. Nay, we will all of us be there to fetch him.

Bru. By the eighth hour: is that the uttermost?

Cin. Be that the uttermost, and fail not then.

Met. Caius Ligarius doth bear Cæsar hard,
Who rated him for speaking well of Pompey:
I wonder none of you have thought of him.

Bru. Now, good Metellus, go along by him:

197. **ceremonies** = religious ceremonies.

204. **That unicorns**, etc. It was believed that unicorns were captured by leading them to chase a man, who sprang behind a tree when the monster was in full career, leaving the unicorn to thrust his horn so far into the tree that he could neither escape nor defend himself; also that bears would stand still and be shot while they looked at themselves in mirrors. Elephants are taken in pitfalls.

218. **go along by him** = call at his house in going home. A

He loves me well, and I have given him reasons;
Send him but hither, and I 'll fashion him.
Cas. The morning comes upon 's: we 'll leave you, Brutus.
And, friends, disperse yourselves; but all remember
What you have said, and show yourselves true Romans.
Bru. Good gentlemen, look fresh and merrily;
Let not our looks put on our purposes,
But bear it as our Roman actors do,
With untir'd spirits and formal constancy:
And so good morrow to you every one.
[*Exeunt all but Brutus.*
Boy! Lucius! Fast asleep? It is no matter;
Enjoy the honey-heavy dew of slumber:
Thou hast no figures nor no fantasies,
Which busy care draws in the brains of men:
Therefore thou sleep'st so sound.
Enter PORTIA.
Por. Brutus, my lord!
Bru. Portia, what mean you? wherefore rise you now?
It is not for your health thus to commit
Your weak condition to the raw cold morning.
Por. Nor for yours neither. You 've ungently, Brutus,
Stole from my bed: and yesternight, at supper,
You suddenly arose, and walk'd about,
Musing and sighing, with your arms across,

somewhat similar expression may be heard in the southwest, in the expression, "come by"; that is, "come in as you go by."]

219. [I have given him reasons. Our phrase would be, "I have given him reason to love me."]

226. [bear it. We come near to the use when we say "he bears himself well."]

231. [figures = ideas or imaginations.]

And when I ask'd you what the matter was,
You star'd upon me with ungentle looks;
I urg'd you further; then you scratch'd your head,
And too impatiently stamp'd with your foot;
Yet I insisted; yet you answer'd not,
But, with an angry wafture of your hand,
Gave sign for me to leave you: so I did;
Fearing to strengthen that impatience
Which seem'd too much enkindled, and withal
Hoping it was but an effect of humour,
Which sometime hath his hour with every man.
It will not let you eat, nor talk, nor sleep,
And could it work so much upon your shape
As it hath much prevail'd on your condition,
I should not know you, Brutus. Dear my lord,
Make me acquainted with your cause of grief.

Bru. I am not well in health, and that is all.

Por. Brutus is wise, and, were he not in health,
He would embrace the means to come by it.

Bru. Why, so I do. Good Portia, go to bed.

Por. Is Brutus sick? and is it physical
To walk unbraced and suck up the humours
Of the dank morning? What, is Brutus sick,
And will he steal out of his wholesome bed,
To dare the vile contagion of the night
And tempt the rheumy and unpurged air
To add unto his sickness? No, my Brutus;
You have some sick offence within your mind,

250. [**humour** = caprice.]

261. **physical** = medicinal, remedial.

262. [**humours** = moisture. The old medical use of the word, which regarded the body as containing four humors, whose excess or diminution affected both the body and the temperament, passed over into common speech and gave this word wide usage and considerable range.]

Which, by the right and virtue of my place,
I ought to know of: and, upon my knees,
I charm you, by my once-commended beauty,
By all your vows of love and that great vow
Which did incorporate and make us one,
That you unfold to me, yourself, your half,
Why you are heavy, and what men to-night
Have had resort to you: for here have been
Some six or seven, who did hide their faces
Even from darkness.

Bru. Kneel not, gentle Portia.

Por. I should not need, if you were gentle Brutus.
Within the bond of marriage, tell me, Brutus,
Is it excepted I should know no secrets
That appertain to you? Am I yourself
But, as it were, in sort or limitation,
To keep with you at meals, comfort your bed,
And talk to you sometimes? Dwell I but in the suburbs
Of your good pleasure? If it be no more,
Portia is Brutus' harlot, not his wife.

Bru. You are my true and honourable wife,
As dear to me as are the ruddy drops
That visit my sad heart.

Por. If this were true, then should I know this secret.
I grant I am a woman; but withal
A woman that Lord Brutus took to wife:
I grant I am a woman; but withal

271. **charm you, etc.** = conjure you in the name of, etc.

280. [**Within** = in. Is there any clause in the bond of marriage which makes an exception?]

285. [**suburbs.** Something more is hinted at than mere distance from the city or centre, for the term was synonymous with resorts for disorderly people.]

A woman well-reputed, Cato's daughter.
Think you I am no stronger than my sex,
Being so father'd and so husbanded?
Tell me your counsels, I will not disclose 'em:
I have made strong proof of my constancy,
Giving myself a voluntary wound
Here, in the thigh: can I bear that with patience,
And not my husband's secrets?

Bru. O ye gods,
Render me worthy of this noble wife! [*Knocking within.*
Hark, hark! one knocks: Portia, go in awhile;
And by and by thy bosom shall partake
The secrets of my heart.
All my engagements I will construe to thee,
All the charactery of my sad brows:
Leave me with haste. [*Exit Portia.*] Lucius, who 's that knocks?

Re-enter LUCIUS *with* LIGARIUS.

Luc. Here is a sick man that would speak with you.

Bru. Caius Ligarius, that Metellus spake of.
Boy, stand aside. Caius Ligarius! how?

Lig. Vouchsafe good morrow from a feeble tongue.

Bru. O, what a time have you chose out, brave Caius,
To wear a kerchief! Would you were not sick!

305. [**by and by.** The present use of this phrase puts off an event; the old use made it near, for here the meaning is "presently." Compare the passage in the King James Version of the Bible, in which Herodias says: "I will that thou give me, by and by, in a charger, the head of John the Baptist." The Revised Version substitutes "forthwith."]

307. [**engagements** = enterprises. **construe** = make clear.

315. [**kerchief.** Compare in the matter of formation of the word, *curfew.*]

Lig. I am not sick, if Brutus have in hand
Any exploit worthy the name of honour.
Bru. Such an exploit have I in hand, Ligarius,
Had you a healthful ear to hear of it.
Lig. By all the gods that Romans bow before,
I here discard my sickness! Soul of Rome!
Brave son, deriv'd from honourable loins!
Thou, like an exorcist, hast conjur'd up
My mortified spirit. Now bid me run,
And I will strive with things impossible;
Yea, get the better of them. What 's to do?
Bru. A piece of work that will make sick men whole.
Lig. But are not some whole that we must make sick?
Bru. That must we also. What it is, my Caius,
I shall unfold to thee, as we are going
To whom it must be done.
Lig. Set on your foot,
And with a heart new-fir'd I follow you,
To do I know not what: but it sufficeth
That Brutus leads me on.
Bru. Follow me, then. [*Exeunt*

SCENE II. CÆSAR'S *house.*

Thunder and lightning. Enter CÆSAR, *in his night-gown.*

Cæs. Nor heaven nor earth have been at peace to-night:
Thrice hath Calpurnia in her sleep cried out,

321. [On the stage Ligarius would at this snatch off his bandage.]
331. [Set on your foot = go forward.]
his night-gown = dressing-gown.

"Help! ho! they murther Cæsar!" Who's within?

Enter a Servant.

Serv. My lord?

Cæs. Go bid the priests do present sacrifice
And bring me their opinions of success.

Serv. I will, my lord. [*Exit.*

Enter CALPURNIA.

Cal. What mean you, Cæsar? think you to walk forth?
You shall not stir out of your house to-day.

Cæs. Cæsar shall forth: the things that threaten'd me
Ne'er look'd but on my back; when they shall see
The face of Cæsar, they are vanished.

Cal. Cæsar, I never stood on ceremonies,
Yet now they fright me. There is one within,
Besides the things that we have heard and seen,
Recounts most horrid sights seen by the watch.
A lioness hath whelped in the streets;
And graves have yawn'd, and yielded up their dead;
Fierce fiery warriors fought upon the clouds,
In ranks and squadrons and right form of war,
Which drizzled blood upon the Capitol;
The noise of battle hurtled in the air,
Horses did neigh, and dying men did groan,
And ghosts did shriek and squeal about the streets.

3. [**Murther.** No doubt the exchange of "th" for "d" is in part due to defective vocal organisms in many, and worked both ways, as when one hears "furder" for "further."]

13. [**Stood** = insisted. Compare the Shakespearean phrase to stand on ceremony, where "ceremony" = "civil etiquette."] **ceremonies** = religious observances; here loosely used for auguries, omens.

O Cæsar! these things are beyond all use,
And I do fear them.
Cæs. What can be avoided
Whose end is purposed by the mighty gods?
Yet Cæsar shall go forth; for these predictions
Are to the world in general as to Cæsar.
Cal. When beggars die, there are no comets seen;
The heavens themselves blaze forth the death of princes.
Cæs. Cowards die many times before their deaths;
The valiant never taste of death but once.
Of all the wonders that I yet have heard,
It seems to me most strange that men should fear;
Seeing that death, a necessary end,
Will come when it will come.

Re-enter Servant.

What say the augurers?
Serv. They would not have you to stir forth to-day:
Plucking the entrails of an offering forth,
They could not find a heart within the beast.
Cæs. The gods do this in shame of cowardice:
Cæsar should be a beast without a heart,
If he should stay at home to-day for fear.
No, Cæsar shall not: danger knows full well
That Cæsar is more dangerous than he:
We are two lions litter'd in one day,
And I the elder and more terrible:
And Cæsar shall go forth.
Cal. Alas, my lord,
Your wisdom is consum'd in confidence.
Do not go forth to-day: call it my fear
That keeps you in the house, and not your own.

25. **beyond all use**: very unusual, unnatural, abnormal.

We 'll send Mark Antony to the senate-house;
And he shall say you are not well to-day:
Let me, upon my knee, prevail in this.
Cæs. Mark Antony shall say I am not well;
And, for thy humour, I will stay at home.
Enter Decius.
Here 's Decius Brutus, he shall tell them so.
Dec. Cæsar, all hail! good morrow, worthy Cæsar:
I come to fetch you to the senate-house.
Cæs. And you are come in very happy time,
To bear my greetings to the senators
And tell them that I will not come to-day:
Cannot is false, and that I dare not, falser:
I will not come to-day: tell them so, Decius.
Cal. Say he is sick.
Cæs. Shall Cæsar send a lie?
Have I in conquest stretch'd mine arm so far,
To be afeard to tell graybeards the truth?
Decius, go tell them Cæsar will not come.
Dec. Most mighty Cæsar, let me know some cause,
Lest I be laugh'd at when I tell them so.
Cæs. The cause is in my will: I will not come;
That is enough to satisfy the senate.
But for your private satisfaction,
Because I love you, I will let you know:
Calpurnia here, my wife, stays me at home:
She dreamt to-night she saw my statua,
Which, like a fountain with an hundred spouts,
Did run pure blood; and many lusty Romans
Came smiling, and did bathe their hands in it:
And these does she apply for warnings, and portents,
And evils imminent; and on her knee
Hath begg'd that I will stay at home to-day.

80. [portents. The rhythm shows the accent.]

Dec. This dream is all amiss interpreted;
It was a vision fair and fortunate:
Your statue spouting blood in many pipes,
In which so many smiling Romans bath'd,
Signifies that from you great Rome shall suck
Reviving blood, and that great men shall press
For tinctures, stains, relics and cognizance.
This by Calpurnia's dream is signified.
Cæs. And this way have you well expounded it.
Dec. I have, when you have heard what I can say:
And know it now: the senate have concluded
To give this day a crown to mighty Cæsar.
If you shall send them word you will not come,
Their minds may change. Besides, it were a mock
Apt to be render'd, for some one to say
Break up the senate till another time,
When Cæsar's wife shall meet with better dreams.
If Cæsar hide himself, shall they not whisper
Lo, Cæsar is afraid?
Pardon me, Cæsar; for my dear dear love
To your proceeding bids me tell you this;
And reason to my love is liable.
Cæs. How foolish do your fears seem now, Calpurnia!
I am ashamed I did yield to them.
Give me my robe, for I will go.

Enter PUBLIUS, BRUTUS, LIGARIUS, METELLUS, CASCA, TREBONIUS, *and* CINNA.

And look where Publius is come to fetch me.
Pub. Good morrow, Cæsar.
Cæs. Welcome, Publius.

89. [By dipping their handkerchiefs in the blood, as they crowd about, will get remedial dyes. cognizance = souvenirs.]
97. [mock apt to be render'd = sneer fit to be told.]
104. [liable = subject.]

What, Brutus, are you stirr'd so early too? 116
Good morrow, Casca. Caius Ligarius,
Cæsar was ne'er so much your enemy
As that same ague which hath made you lean.
What is 't o'clock?

Bru. Cæsar, 't is strucken eight.

Cæs. I thank you for your pains and courtesy.

Enter ANTONY.

See! Antony, that revels long o' nights,
Is notwithstanding up. Good morrow, Antony.

Ant. So to most noble Cæsar.

Cæs. Bid them prepare within:
I am to blame to be thus waited for.
Now, Cinna: now, Metellus: what, Trebonius! 120
I have an hour's talk in store for you;
Remember that you call on me to-day:
Be near me, that I may remember you.

Treb. Cæsar, I will: [*Aside*] and so near will I be,
That your best friends shall wish I had been further.

Cæs. Good friends, go in, and taste some wine with me;
And we, like friends, will straightway go together.

Bru. [*Aside.*] That every like is not the same, O Cæsar,
The heart of Brutus yearns to think upon! [*Exeunt.*

SCENE III. *A street near the Capitol.*

Enter ARTEMIDORUS, *reading a paper.*

Art. Cæsar, beware of Brutus; take heed of Cassius; come not near Casca; have an eye to Cinna; trust not Trebonius; mark well Metellus Cimber: Decius Brutus

128. [Cæsar says "like friends," and Brutus catches up the word and is distressed as he considers that, though "like" usually means "the same as," every "like" does not mean that.]

loves thee not: thou hast wronged Caius Ligarius. There is but one mind in all these men, and it is bent against Cæsar. If thou beest not immortal, look about you: security gives way to conspiracy. The mighty gods defend thee! Thy lover, ARTEMIDORUS.

Here will I stand till Cæsar pass along,
And as a suitor will I give him this.
My heart laments that virtue cannot live
Out of the teeth of emulation.
If thou read this, O Cæsar, thou mayst live;
If not, the Fates with traitors do contrive. [*Exit.*

SCENE IV. *Another part of the same street, before the house of* BRUTUS.

Enter PORTIA and LUCIUS.

Por. I prithee, boy, run to the senate-house;
Stay not to answer me, but get thee gone:
Why dost thou stay?

Luc. To know my errand, madam.

Por. I would have had thee there, and here again,
Ere I can tell thee what thou shouldst do there.
O constancy, be strong upon my side,
Set a huge mountain 'tween my heart and tongue!
I have a man's mind, but a woman's might.
How hard it is for women to keep counsel!
Art thou here yet?

Luc. Madam, what should I do?
Run to the Capitol, and nothing else?
And so return to you, and nothing else?

Por. Yes, bring me word, boy, if thy lord look well.
For he went sickly forth: and take good note
What Cæsar doth, what suitors press to him.
Hark, boy! what noise is that?

12. [Out of = beyond the reach of.]

Luc. I hear none, madam.

Por. Prithee, listen well;
I heard a bustling rumour, like a fray,
And the wind brings it from the Capitol.

Luc. Sooth, madam, I hear nothing.

Enter the Soothsayer.

Por. Come hither, fellow: which way hast thou been?

Sooth. At mine own house, good lady.

Por. What is 't o'clock?

Sooth. About the ninth hour, lady.

Por. Is Cæsar yet gone to the Capitol?

Sooth. Madam, not yet: I go to take my stand,
To see him pass on to the Capitol.

Por. Thou hast some suit to Cæsar, hast thou not?

Sooth. That I have, lady: if it will please Cæsar
To be so good to Cæsar as to hear me,
I shall beseech him to befriend himself.

Por. Why, know'st thou any harm 's intended towards him?

Sooth. None that I know will be, much that I fear may chance.
Good morrow to you. Here the street is narrow:
The throng that follows Cæsar at the heels,
Of senators, of prætors, common suitors,
Will crowd a feeble man almost to death:
I 'll get me to a place more void, and there
Speak to great Cæsar as he comes along. [*Exit.*

Por. I must go in. Ay me, how weak a thing
The heart of woman is! O Brutus,

Enter the Soothsayer. The folio stage direction brings the Soothsayer on probably by mistake. The person whom Portia addresses seems to be Artemidorus, on his way from where we last saw him to a more convenient place.

The heavens speed thee in thine enterprise!
[*To herself.*] Sure, the boy heard me: [*To Lucius*]
Brutus hath a suit
That Cæsar will not grant. O, I grow faint!
Run, Lucius, and commend me to my lord;
Say I am merry: come to me again,
And bring me word what he doth say to thee.

[*Exeunt severally.*

ACT III.

SCENE I. *Rome. Before the Capitol.*

A crowd of people; among them ARTEMIDORUS *and the* Soothsayer. *Flourish. Enter* CÆSAR, BRUTUS, CASSIUS, CASCA, DECIUS, METELLUS, TREBONIUS, CINNA, ANTONY, LEPIDUS, POPILIUS, PUBLIUS, *and others.*

Cæs. [*To the Soothsayer.*] The ides of March are come.

Sooth. Ay, Cæsar; but not gone.

Art. Hail, Cæsar! read this schedule.

Dec. Trebonius doth desire you to o'er-read,
At your best leisure, this his humble suit.

Art. O Cæsar, read mine first; for mine 's a suit
That touches Cæsar nearer: read it, great Cæsar.

Cæs. What touches us ourself shall be last serv'd.

Art. Delay not, Cæsar; read it instantly.

Cæs. What, is the fellow mad?

Pub. Sirrah, give place.

Cas. What, urge you your petitions in the street?
Come to the Capitol. 12

Scene changes to the Senate-House, the Senate sitting. Enter CÆSAR *with his train, the conspirators, and others.*

Pop. I wish your enterprise to-day may thrive.

4. [O'er-read = read over; overlook was used in the same sense.]

SCENE I. *Scene changes*, etc. In the folio there is as usual no

Cas. What enterprise, Popilius?

Pop. Fare you well.

[*Advances to Cæsar.*

Bru. What said Popilius Lena?

Cas. He wish'd to-day our enterprise might thrive.
I fear our purpose is discovered.

Bru. Look, how he makes to Cæsar: mark him.

Cas. Casca, be sudden, for we fear prevention.
Brutus, what shall be done? If this be known,
Cassius or Cæsar never shall turn back,
For I will slay myself.

Bru. Cassius, be constant:
Popilius Lena speaks not of our purposes;
For, look, he smiles, and Cæsar doth not change.

Cas. Trebonius knows his time; for, look you, Brutus,
He draws Mark Antony out of the way.

[*Exeunt Antony and Trebonius.*

indication of the place where the action of this scene is supposed to pass, but merely "*Flourish. Enter Cæsar, Brutus,*" etc., etc. At line 12, "Come to the Capitol," there is no stage direction at all, but the dialogue runs straight on with Popilius's remark to Cassius. This is the result of the lack of scenic apparatus on our old stage: the audience were to imagine a change to the Senate-House. After "Come to the Capitol" it has been the custom to give a stage direction "*Cæsar enters the Capitol,*" or words to like effect, always implying what it would be impossible to represent. Plainly there should be a new scene here, as Shakespeare imagined. But in deference to a long-established division, and to avoid inconvenience in reference, I do not disturb the old arrangement. In fact, according to Plutarch, Cæsar was not killed in the Capitol, but in the curia of Pompey, where the Senate was assembled on the 15th (or Ides) of March.

19. **prevention**: an example of the use of this word both in its original sense of going before and in its modern sense of hindrance. In line 35 we have "prevent" used markedly in the modern sense.

Dec. Where is Metellus Cimber? Let him go,
And presently prefer his suit to Cæsar.
Bru. He is address'd: press near and second him.
Cin. Casca, you are the first that rears your hand.
Casca. Are we all ready?
Cæs. What is now amiss
That Cæsar and his senate must redress?
Met. Most high, most mighty, and most puissant Cæsar,
Metellus Cimber throws before thy seat
An humble heart, — [*Kneeling*
Cæs. I must prevent thee, Cimber.
These couchings and these lowly courtesies
Might fire the blood of ordinary men,
And turn pre-ordinance and first decree
Into the law of children. Be not fond,
To think that Cæsar bears such rebel blood
That will be thaw'd from the true quality
With that which melteth fools; I mean, sweet words,
Low-crooked court'sies and base spaniel-fawning.
Thy brother by decree is banished:
If thou dost bend and pray and fawn for him,
I spurn thee like a cur out of my way.
Know, Cæsar doth not wrong, nor without cause
Will he be satisfied.
Met. Is there no voice more worthy than my own,

29. **address'd** = made ready.

30. [Cinna is reminding Casca that by their agreement Casca is to deal the first blow.]

36. **couchings** = crouchings, as possibly Shakespeare wrote.

39. **Into the law of children**: that is, so excite pride and ambition as to make that which was established originally for a specific purpose and an individual, hereditary; tempt to the setting up of kingly rank and a royal family, before whom subjects must bow. **fond** = foolish.

To sound more sweetly in great Cæsar's ear
For the repealing of my banish'd brother?
Bru. I kiss thy hand, but not in flattery, Cæsar;
Desiring thee that Publius Cimber may
Have an immediate freedom of repeal.
Cæs. What, Brutus!
Cas. Pardon, Cæsar; Cæsar, pardon:
As low as to thy foot doth Cassius fall,
To beg enfranchisement for Publius Cimber.
Cæs. I could be well mov'd, if I were as you:
If I could pray to move, prayers would move me:
But I am constant as the northern star,
Of whose true-fix'd and resting quality
There is no fellow in the firmament.
The skies are painted with unnumber'd sparks,
They are all fire and every one doth shine;
But there 's but one in all doth hold his place:
So in the world: 't is furnish'd well with men,
And men are flesh and blood, and apprehensive;
Yet in the number I do know but one
That unassailable holds on his rank,
Unshak'd of motion: and that I am he,
Let me a little show it, even in this;
That I was constant Cimber should be banish'd,
And constant do remain to keep him so.
Cin. O Cæsar, —
Cæs. Hence! wilt thou lift up Olympus?
Dec. Great Cæsar, —
Cæs. Doth not Brutus bootless kneel?
Casca. Speak, hands, for me!
[*Casca and the other Conspirators stab Cæsar*
Cæs. Et tu, Brute! Then fall, Cæsar! [*Dies*

51. [repealing = recalling from exile.]
77. *Et tu, Brute* = And thou, Brutus! — There is no record of

Cin. Liberty! Freedom! Tyranny is dead!
Run hence, proclaim, cry it about the streets.

Cæsar's having uttered these words, which have been put into his mouth by we know not whom. But Suetonius tells us that the dictator, who at first strove with his assassins, seeing Brutus rush upon him, uttered the touching exclamation, καὶ σύ, τέκνον = And thou, my son! and covered his face. But it seems very doubtful that the murdered Cæsar uttered this Greek phrase with his dying lips. Thus bestead, and in that extremity, the author of the *Commentaries*, the writer of the most idiomatic literary Latin that has come down to us, would surely have used, intuitively and unconsciously, his mother tongue. Suetonius wrote about one hundred and seventy-five years after the death of Cæsar, and he records this exclamation merely upon tradition ("*Etsi tradiderunt quidam*"); the origin of which was, it is most likely, the notion that got abroad that Marcus Brutus the younger was the son of Cæsar by Servilia, the wife of Marcus Junius Brutus the elder. But although Cæsar enjoyed the favors of Servilia, it must have been after the birth of Marcus Brutus the younger, who was only fifteen years his junior. The whole story probably grew out of Cæsar's well-known relations with Servilia, and her prayer to him to spare her only son at the battle of Pharsalia, which caused Cæsar to give orders before the fight that no one should kill Marcus Brutus. Hence, too, the mistaken notion that it was Marcus, instead of Decimus, who was Cæsar's favorite. This base and purely vindictive assassination of the greatest, noblest, largest-natured man known to history has been made the subject of an ingenious investigation on its physical side by a French savant, M. Dubois, who read a paper upon it before the Academy of Medicine of Paris. He believes that by a careful collection and comparison of all accessible authorities, he has fixed the spots where the first four wounds were inflicted and the names of the conspirators who gave them. The first, by one of the Cascas, was under the left collar-bone, and slight; the second, by the other Casca, pierced the chest on the right; Cassius gave the third, in the face; Decimus Brutus the fourth, in the groin. Contrary to general opinion, Marcus Brutus did not strike. Upon these blows Cæsar fainted and fell, and then the conspirators hacked his body. He was borne by three slaves to his house. The physician Antistius, who was

Cas. Some to the common pulpits, and cry out
"Liberty, freedom, and enfranchisement!"
Bru. People and senators, be not affrighted;
Fly not; stand still: ambition's debt is paid.
Casca. Go to the pulpit, Brutus.
Dec. And Cassius too.
Bru. Where 's Publius?
Cin. Here, quite confounded with this mutiny.
Met. Stand fast together, lest some friend of Cæsar's
Should chance —
Bru. Talk not of standing. Publius, good cheer;
There is no harm intended to your person,
Nor to no Roman else: so tell them, Publius.
Cas. And leave us, Publius; lest that the people,
Rushing on us, should do your age some mischief.
Bru. Do so: and let no man abide this deed,
But we the doers.

Re-enter Trebonius.

Cas. Where is Antony?
Treb. Fled to his house amaz'd:
Men, wives and children stare, cry out and run
As it were doomsday.
Bru. Fates, we will know your pleasures:
That we shall die, we know; 't is but the time
And drawing days out, that men stand upon.
Cas. Why, he that cuts off twenty years of life
Cuts off so many years of fearing death.
Bru. Grant that, and then is death a benefit:

called, found thirty-five wounds (Suetonius says three and twenty), only one of which was surely mortal, — that of the second Casca.

80. [**pulpits.** Here the rostra of ancient Rome, or platforms for the use of public orators.]

86. [**confounded** = amazed.]

100. [**drawing** = lengthening.]

So are we Cæsar's friends, that have abridg'd
His time of fearing death. Stoop, Romans, stoop,
And let us bathe our hands in Cæsar's blood
Up to the elbows, and besmear our swords:
Then walk we forth, even to the market-place,
And, waving our red weapons o'er our heads,
Let 's all cry Peace, freedom and liberty!

Cas. Stoop, then, and wash. How many ages hence
Shall this our lofty scene be acted over
In states unborn and accents yet unknown!

Bru. How many times shall Cæsar bleed in sport,
That now on Pompey's basis lies along
No worthier than the dust!

Cas. So oft as that shall be,
So often shall the knot of us be call'd
The men that gave their country liberty.

Dec. What, shall we forth?

Cas. Ay, every man away:
Brutus shall lead; and we will grace his heels
With the most boldest and best hearts of Rome.

Enter a Servant.

Bru. Soft! who comes here? A friend of Antony's.

Serv. Thus, Brutus, did my master bid me kneel;
Thus did Mark Antony bid me fall down;
And, being prostrate, thus he bade me say:
Brutus is noble, wise, valiant, and honest;
Cæsar was mighty, bold, royal, and loving:
Say I love Brutus, and I honour him;
Say I fear'd Cæsar, honour'd him and lov'd him.
If Brutus will vouchsafe that Antony
May safely come to him, and be resolv'd
How Cæsar hath deserv'd to lie in death,

119. [What is sometimes used as here, where in modern times one would use "well."]

Mark Antony shall not love Cæsar dead
So well as Brutus living; but will follow
The fortunes and affairs of noble Brutus
Thorough the hazards of this untrod state
With all true faith. So says my master Antony.

Bru. Thy master is a wise and valiant Roman;
I never thought him worse.
Tell him, so please him come unto this place,
He shall be satisfied; and, by my honour,
Depart untouch'd.

Serv. I 'll fetch him presently. [*Exit.*

Bru. I know that we shall have him well to friend.

Cas. I wish we may: but yet have I a mind
That fears him much; and my misgiving still
Falls shrewdly to the purpose.

Bru. But here comes Antony.

Re-enter Antony.

Welcome, Mark Antony.

Ant. O mighty Cæsar! dost thou lie so low?
Are all thy conquests, glories, triumphs, spoils,
Shrunk to this little measure? Fare thee well.
I know not, gentlemen, what you intend,
Who else must be let blood, who else is rank:
If I myself, there is no hour so fit
As Cæsar's death hour, nor no instrument
Of half that worth as those your swords, made rich
With the most noble blood of all this world.
I do beseech ye, if you bear me hard,
Now, whilst your purpled hands do reek and smoke,

139. [worse = less worth.]
141. [satisfied, see resolv'd, l. 131.]
143. to friend = for a friend; as in "he took Sarah to wife."
146. [falls shrewdly to the purpose = comes close to the mark.]
152. rank = grown up too thrifty, high and strong.

Fulfil your pleasure. Live a thousand years,
I shall not find myself so apt to die:
No place will please me so, no mean of death,
As here by Cæsar, and by you cut off,
The choice and master spirits of this age.

Bru. O Antony, beg not your death of us.
Though now we must appear bloody and cruel,
As, by our hands and this our present act,
You see we do, yet see you but our hands
And this the bleeding business they have done:
Our hearts you see not; they are pitiful;
And pity to the general wrong of Rome —
As fire drives out fire, so pity pity —
Hath done this deed on Cæsar. For your part,
To you our swords have leaden points, Mark Antony:
Our arms, in strength of malice, and our hearts
Of brothers' temper, do receive you in
With all kind love, good thoughts, and reverence.

Cas. Your voice shall be as strong as any man's
In the disposing of new dignities.

Bru. Only be patient till we have appeas'd
The multitude, beside themselves with fear,
And then we will deliver you the cause,
Why I, that did love Cæsar when I struck him,
Have thus proceeded.

Ant. I doubt not of your wisdom.
Let each man render me his bloody hand:
First, Marcus Brutus, will I shake with you;
Next, Caius Cassius, do I take your hand;

160. [apt to die = ready for death.]
161. [mean = means.]
174. in strength of malice = in the intensity of hate which led to this deed. But the passage is somewhat incongruous, and may be corrupt.

Now, Decius Brutus, yours; now yours, Metellus;
Yours, Cinna; and, my valiant Casca, yours;
Though last, not least in love, yours, good Trebonius.
Gentlemen all, — alas, what shall I say?
My credit now stands on such slippery ground,
That one of two bad ways you must conceit me,
Either a coward or a flatterer.
That I did love thee, Cæsar, O, 't is true:
If then thy spirit look upon us now,
Shall it not grieve thee dearer than thy death,
To see thy Antony making his peace,
Shaking the bloody fingers of thy foes,
Most noble! in the presence of thy corse?
Had I as many eyes as thou hast wounds,
Weeping as fast as they stream forth thy blood,
It would become me better than to close
In terms of friendship with thine enemies.
Pardon me, Julius! Here wast thou bay'd, brave hart;
Here didst thou fall; and here thy hunters stand,
Sign'd in thy spoil, and crimson'd in thy lethe.
O world, thou wast the forest to this hart;
And this, indeed, O world, the heart of thee.
How like a deer, strucken by many princes,
Dost thou here lie!

Cas. Mark Antony, —

Ant. Pardon me, Caius Cassius:
The enemies of Cæsar shall say this;
Then, in a friend, it is cold modesty.

192. [conceit = conceive one to be.]

206. thy lethe = the stream that bears thee into the next world. Shakespeare had not a very clear notion of the river Lethe. [Yet some take lethe to be an obsolete word for "death," and instance the derivation "lethal" in support of this.]

Cas. I blame you not for praising Cæsar so;
But what compact mean you to have with us?
Will you be prick'd in number of our friends;
Or shall we on, and not depend on you?
Ant. Therefore I took your hands, but was, indeed,
Sway'd from the point, by looking down on Cæsar.
Friends am I with you all and love you all,
Upon this hope, that you shall give me reasons
Why and wherein Cæsar was dangerous.
Bru. Or else were this a savage spectacle:
Our reasons are so full of good regard
That were you, Antony, the son of Cæsar,
You should be satisfied.
Ant. That 's all I seek:
And am moreover suitor that I may
Produce his body to the market-place;
And in the pulpit, as becomes a friend,
Speak in the order of his funeral.
Bru. You shall, Mark Antony.
Cas. Brutus, a word with you.
[*Aside to Bru.*] You know not what you do: do not consent
That Antony speak in his funeral:
Know you how much the people may be mov'd
By that which he will utter?
Bru. By your pardon;
I will myself into the pulpit first,
And show the reason of our Cæsar's death:
What Antony shall speak, I will protest
He speaks by leave and by permission,
And that we are contented Cæsar shall

216. prick'd = checked, marked off.
230. [order = course.]

Have all true rites and lawful ceremonies.
It shall advantage more than do us wrong,
Cas. I know not what may fall; I like it not.
Bru. Mark Antony, here, take you Cæsar's body.
You shall not in your funeral speech blame us,
But speak all good you can devise of Cæsar,
And say you do 't by our permission;
Else shall you not have any hand at all
About his funeral: and you shall speak
In the same pulpit whereto I am going,
After my speech is ended.
Ant. Be it so;
I do desire no more.
Bru. Prepare the body then, and follow us.
[*Exeunt all but Antony.*
Ant. O, pardon me, thou bleeding piece of earth,
That I am meek and gentle with these butchers!
Thou art the ruins of the noblest man
That ever lived in the tide of times.
Woe to the hand that shed this costly blood!
Over thy wounds now do I prophesy, —
Which, like dumb mouths, do ope their ruby lips,
To beg the voice and utterance of my tongue —
A curse shall light upon the limbs of men;
Domestic fury and fierce civil strife
Shall cumber all the parts of Italy;
Blood and destruction shall be so in use
And dreadful objects so familiar
That mothers shall but smile when they behold
Their infants quarter'd with the hands of war;
All pity chok'd with custom of fell deeds:

262. **limbs of men**: an unsatisfactory passage. It has been conjectured that Shakespeare wrote "the kind," "the line," "the lives," "the loins," "the tombs," or "the sons" of men; but the old text is probably correct.

And Cæsar's spirit, ranging for revenge,
With Ate by his side come hot from hell,
Shall in these confines with a monarch's voice
Cry "Havoc," and let slip the dogs of war;
That this foul deed shall smell above the earth
With carrion men, groaning for burial.

Enter a Servant.

You serve Octavius Cæsar, do you not?

Serv. I do, Mark Antony.

Ant. Cæsar did write for him to come to Rome.

Serv. He did receive his letters, and is coming;
And bid me say to you by word of mouth —
O Cæsar! — [*Seeing the body.*

Ant. Thy heart is big, get thee apart and weep.
Passion, I see, is catching; for mine eyes,
Seeing those beads of sorrow stand in thine,
Began to water. Is thy master coming?

Serv. He lies to-night within seven leagues of Rome.

Ant. Post back with speed, and tell him what hath chanc'd:
Here is a mourning Rome, a dangerous Rome,
No Rome of safety for Octavius yet;
Hie hence, and tell him so. Yet, stay awhile;
Thou shalt not back till I have borne this corse
Into the market-place: there shall I try,
In my oration, how the people take
The cruel issue of these bloody men;

271. **Ate** was the goddess of discord.

273. [Sir William Blackstone says that **havoc** was the word by which, in war, declaration was made that no quarter was to be given; yet the context seems to confirm the derivation of the word as a cry to hounds.]

289. **No Rome of safety**: a pun consequent upon the pronunciation *room*.

294. [**issue** = action.]

According to the which, thou shalt discourse
To young Octavius of the state of things.
Lend me your hand. [*Exeunt with Cæsar's body.*

SCENE II. *The Forum.*

Enter Brutus *and* Cassius, *and a throng of* Citizens.

Citizens. We will be satisfied; let us be satisfied.

Bru. Then follow me, and give me audience, friends.
Cassius, go you into the other street,
And part the numbers.
Those that will hear me speak, let 'em stay here;
Those that will follow Cassius, go with him;
And public reason shall be rend'red
Of Cæsar's death.

First Cit. I will hear Brutus speak.

Sec. Cit. I will hear Cassius; and compare their reasons,
When severally we hear them rend'red.

[*Exit Cassius, with some of the Citizens. Brutus goes into the pulpit.*

Third Cit. The noble Brutus is ascended: silence!

Bru. Be patient till the last.
Romans, countrymen, and lovers! hear me for my cause, and be silent, that you may hear: believe me for mine honour, and have respect to mine honour, that you may believe: censure me in your wisdom, and awake your senses, that you may the better judge. If there be any in this assembly, any dear friend of Cæsar's, to him I say, that Brutus' love to Cæsar was no less than his. If then that friend demand why Brutus rose against Cæsar, this is my answer:—

1. [**satisfied**, see Sc. 1, l. 141.]
13. **lovers** = friends.
15. **have respect to mine honour** = take my honour into consideration.
16. **censure** = judge without any adverse implication.

Not that I lov'd Cæsar less, but that I lov'd Rome more. Had you rather Cæsar were living and die all slaves, than that Cæsar were dead, to live all free men? As Cæsar lov'd me, I weep for him; as he was fortunate, I rejoice at it; as he was valiant, I honour him: but, as he was ambitious, I slew him. There is tears for his love; joy for his fortune; honour for his valour; and death for his ambition. Who is here so base that would be a bondman? If any, speak; for him have I offended. Who is here so rude that would not be a Roman? If any, speak; for him have I offended. Who is here so vile that will not love his country? If any, speak; for him have I offended. I pause for a reply.

All. None, Brutus, none.

Bru. Then none have I offended. I have done no more to Cæsar than you shall do to Brutus. The question of his death is enroll'd in the Capitol; his glory not extenuated, wherein he was worthy, nor his offences enforc'd, for which he suffered death.

Enter ANTONY *and others, with* CÆSAR'S *body.*

Here comes his body, mourn'd by Mark Antony: who, though he had no hand in his death, shall receive the benefit of his dying, a place in the commonwealth; as which of you shall not? With this I depart,— that, as I slew my best lover for the good of Rome, I have the same dagger for myself, when it shall please my country to need my death.

All. Live, Brutus! live, live!

First Cit. Bring him with triumph home unto his house.

Sec. Cit. Give him a statue with his ancestors.

40. [extenuated = undervalued.]

Third Cit. Let him be Cæsar.
Fourth Cit. Cæsar's better parts
Shall be crown'd in Brutus.
First Cit. We'll bring him to his house
With shouts and clamours.
Bru. My countrymen, —
Sec. Cit. Peace, silence! Brutus speaks.
First Cit. Peace, ho!
Bru. Good countrymen, let me depart alone,
And, for my sake, stay here with Antony:
Do grace to Cæsar's corpse, and grace his speech
Tending to Cæsar's glories; which Mark Antony,
By our permission, is allow'd to make.
I do entreat you, not a man depart,
Save I alone, till Antony have spoke. [*Exit.*
First Cit. Stay, ho! and let us hear Mark Antony.
Third Cit. Let him go up into the public chair;
We 'll hear him. Noble Antony, go up.
Ant. For Brutus' sake, I am beholding to you.
[*Goes into the pulpit.*
Fourth Cit. What does he say of Brutus?
Third Cit. He says, for Brutus' sake,
He finds himself beholding to us all.
Fourth Cit. 'T were best he speak no harm of Brutus here.
First Cit. This Cæsar was a tyrant.
Third Cit. Nay, that 's certain:
We are blest that Rome is rid of him.

52. **Let him be Cæsar**: an anachronism. "Cæsar" did not become a title pertaining to place until long afterward.

62. **Save I**: carelessly written for "Save me." **have spoke**: carelessly written for "has spoken."

68. **beholding**: properly "beholden," an intensified form of "holden" = held.

Sec. Cit. Peace! let us hear what Antony can say.
Ant. You gentle Romans,—
Citizens. Peace, ho! let us hear him.
Ant. Friends, Romans, countrymen, lend me your ears;
I come to bury Cæsar, not to praise him.
The evil that men do lives after them;
The good is oft interred with their bones;
So let it be with Cæsar. The noble Brutus
Hath told you Cæsar was ambitious:
If it were so, it was a grievous fault,
And grievously hath Cæsar answer'd it.
Here, under leave of Brutus and the rest—
For Brutus is an honourable man;
So are they all, all honourable men—
Come I to speak in Cæsar's funeral.
He was my friend, faithful and just to me:
But Brutus says he was ambitious;
And Brutus is an honourable man.
He hath brought many captives home to Rome,
Whose ransoms did the general coffers fill:
Did this in Cæsar seem ambitious?
When that the poor have cri'd, Cæsar hath wept:
Ambition should be made of sterner stuff:
Yet Brutus says he was ambitious;
And Brutus is an honourable man.
You all did see that on the Lupercal
I thrice presented him a kingly crown,
Which he did thrice refuse: was this ambition?
Yet Brutus says he was ambitious;

77. **interred**: pronounced, finely, *in-ter-red*.
92. **cri'd**: that is, for help, uttered their distress.

And, sure, he is an honourable man.
I speak not to disprove what Brutus spoke,
But here I am to speak what I do know.
You all did love him once, not without cause:
What cause withholds you then, to mourn for him?
O judgement! thou art fled to brutish beasts,
And men have lost their reason. Bear with me;
My heart is in the coffin there with Cæsar,
And I must pause till it come back to me.

First Cit. Methinks there is much reason in his sayings.

Sec. Cit. If thou consider rightly of the matter,
Cæsar has had great wrong.

Third Cit. Has he, masters?
I fear there will a worse come in his place.

Fourth Cit. Mark'd ye his words? He would not take the crown;
Therefore 't is certain he was not ambitious.

First Cit. If it be found so, some will dear abide it.

Sec. Cit. Poor soul! his eyes are red as fire with weeping.

Third Cit. There 's not a nobler man in Rome than Antony.

Fourth Cit. Now mark him, he begins again to speak.

Ant. But yesterday the word of Cæsar might
Have stood against the world; now lies he there,
And none so poor to do him reverence.
O masters, if I were dispos'd to stir
Your hearts and minds to mutiny and rage,
I should do Brutus wrong, and Cassius wrong,
Who, you all know, are honourable men:
I will not do them wrong; I rather choose

115. [That is, will answer for it at a high price.]

To wrong the dead, to wrong myself and you,
Than I will wrong such honourable men.
But here 's a parchment with the seal of Cæsar;
I found it in his closet, 't is his will:
Let but the commons hear this testament —
Which, pardon me, I do not mean to read —
And they would go and kiss dead Cæsar's wounds
And dip their napkins in his sacred blood,
Yea, beg a hair of him for memory,
And, dying, mention it within their wills,
Bequeathing it as a rich legacy
Unto their issue.

Fourth Cit. We 'll hear the will: read it, Mark Antony.

All. The will, the will! we will hear Cæsar's will.

Ant. Have patience, gentle friends, I must not read it;
It is not meet you know how Cæsar lov'd you.
You are not wood, you are not stones, but men;
And, being men, hearing the will of Cæsar,
It will inflame you, it will make you mad:
'T is good you know not that you are his heirs;
For, if you should, O, what would come of it!

Fourth Cit. Read the will; we 'll hear it, Antony;
You shall read us the will, Cæsar's will.

Ant. Will you be patient? will you stay awhile?
I have o'ershot myself to tell you of it:
I fear I wrong the honourable men
Whose daggers have stabb'd Cæsar; I do fear it.

Fourth Cit. They were traitors: honourable men!

All. The will! the testament!

Sec. Cit. They were villains, murderers: the will! read the will.

134. napkins = handkerchiefs: an anachronism.

Ant. You will compel me, then, to read the will?
Then make a ring about the corpse of Cæsar,
And let me show you him that made the will.
Shall I descend? and will you give me leave?
Several Cit. Come down.
Sec. Cit. Descend.
Third Cit. You shall have leave. [*Antony comes down.*
Fourth Cit. A ring; stand round.
First Cit. Stand from the hearse, stand from the body.
Sec. Cit. Room for Antony, most noble Antony.
Ant. Nay, press not so upon me; stand far off.
Several Cit. Stand back; room; bear back.
Ant. If you have tears, prepare to shed them now.
You all do know this mantle: I remember
The first time ever Cæsar put it on;
'T was on a summer's evening, in his tent,
That day he overcame the Nervii:
Look, in this place ran Cassius' dagger through:
See what a rent the envious Casca made:
Through this the well-beloved Brutus stabb'd;
And as he pluck'd his cursed steel away,
Mark how the blood of Cæsar follow'd it,
As rushing out of doors, to be resolv'd
If Brutus so unkindly knock'd, or no;
For Brutus, as you know, was Cæsar's angel:
Judge, O you gods, how dearly Cæsar lov'd him:

166. [**the hearse**: "hearse" commonly means "bier" in Shakespeare.]

174. **the Nervii**: a very brave and warlike tribe of the Belgæ. At Cæsar's decisive battle with them (one of his most important in the North) they broke his ranks, which he restored by his own personal conduct; and then the Nervii died almost to a man in theirs.

183. **how dearly Cæsar lov'd him.** As before remarked, it was Decimus Brutus, and not Marcus, whom Cæsar loved.

This was the most unkindest cut of all;
For when the noble Cæsar saw him stab,
Ingratitude, more strong than traitors' arms,
Quite vanquish'd him: then burst his mighty heart;
And, in his mantle muffling up his face,
Even at the base of Pompey's statua,
Which all the while ran blood, great Cæsar fell.
O, what a fall was there, my countrymen!
Then I, and you, and all of us fell down,
Whilst bloody treason flourish'd over us.
O, now you weep; and, I perceive, you feel
The dint of pity: these are gracious drops.
Kind souls, what, weep you when you but behold
Our Cæsar's vesture wounded? Look you here,
[*Lifting Cæsar's mantle.*
Here is himself, marr'd, as you see, with traitors.

First Cit. O piteous spectacle!

Sec. Cit. O noble Cæsar!

Third Cit. O woful day!

Fourth Cit. O traitors, villains!

First Cit. O most bloody sight!

Sec. Cit. We will be reveng'd.

All. Revenge! About! Seek! Burn! Fire! Kill! Slay!
Let not a traitor live!

Ant. Stay, countrymen.

First Cit. Peace there! hear the noble Antony.

Sec. Cit. We 'll hear him, we 'll follow him, we 'll die with him.

Ant. Good friends, sweet friends, let me not stir you up
To such a sudden flood of mutiny.
They that have done this deed are honourable:
What private griefs they have, alas, I know not,

That made them do it: they are wise and honourable,
And will, no doubt, with reasons answer you.
I come not, friends, to steal away your hearts:
I am no orator, as Brutus is;
But, as you know me all, a plain blunt man,
That love my friend; and that they know full well
That gave me public leave to speak of him:
For I have neither wit, nor words, nor worth,
Action, nor utterance, nor the power of speech,
To stir men's blood: I only speak right on;
I tell you that which you yourselves do know;
Show you sweet Cæsar's wounds, poor poor dumb mouths,
And bid them speak for me: but were I Brutus,
And Brutus Antony, there were an Antony
Would ruffle up your spirits and put a tongue
In every wound of Cæsar that should move
The stones of Rome to rise and mutiny.

All. We 'll mutiny.

First Cit. We 'll burn the house of Brutus.

Third Cit. Away, then! come, seek the conspirators.

Ant. Yet hear me, countrymen; yet hear me speak.

All. Peace, ho! Hear Antony. Most noble Antony!

Ant. Why, friends, you go to do you know not what:
Wherein hath Cæsar thus deserv'd your loves?
Alas, you know not: I must tell you, then:
You have forgot the will I told you of.

All. Most true. The will! Let 's stay and hear the will.

Ant. Here is the will, and under Cæsar's seal.

To every Roman citizen he gives,
To every several man, seventy-five drachmas.
Sec. Cit. Most noble Cæsar! We 'll revenge his death.
Third Cit. O royal Cæsar!
Ant. Hear me with patience.
All. Peace, ho!
Ant. Moreover, he hath left you all his walks,
His private arbours and new-planted orchards,
On this side Tiber; he hath left them you,
And to your heirs forever, common pleasures,
To walk abroad, and recreate yourselves.
Here was a Cæsar! when comes such another?
First Cit. Never, never. Come, away, away!
We 'll burn his body in the holy place,
And with the brands fire the traitors' houses.
Take up the body.
Sec. Cit. Go fetch fire.
Third Cit. Pluck down benches.
Fourth Cit. Pluck down forms, windows, any thing. [*Exeunt Citizens with the body.*
Ant. Now let it work. Mischief, thou art afoot,
Take thou what course thou wilt!

Enter a Servant.

How now, fellow!
Serv. Sir, Octavius is already come to Rome.
Ant. Where is he?
Serv. He and Lepidus are at Cæsar's house.
Ant. And thither will I straight to visit him:

243. **seventy-five drachmas.** A drachma was in nominal value equal to about eighteen cents, or a franc; but the difference between the real value of money then and now is so great that seventy-five drachmas was equal to at least two hundred dollars, — an impossible sum for Cæsar to have left to every Roman citizen.

But, Lepidus, go you to Cæsar's house;
Fetch the will hither, and we shall determine
How to cut off some charge in legacies.

Lep. What, shall I find you here?

Oct. Or here, or at the Capitol. [*Exit Lepidus.*

Ant. This is a slight unmeritable man,
Meet to be sent on errands: is it fit,
The three-fold world divided, he should stand
One of the three to share it?

Oct. So you thought him;
And took his voice who should be prick'd to die,
In our black sentence and proscription.

Ant. Octavius, I have seen more days than you:
And though we lay these honours on this man,
To ease ourselves of divers sland'rous loads,
He shall but bear them as the ass bears gold,
To groan and sweat under the business,
Either led or driven, as we point the way;
And having brought our treasure where we will,
Then take we down his load, and turn him off,
Like to the empty ass, to shake his ears,
And graze in commons.

Oct. You may do your will;
But he 's a tried and valiant soldier.

Ant. So is my horse, Octavius; and for that
I do appoint him store of provender:
It is a creature that I teach to fight,
To wind, to stop, to run directly on,
His corporal motion govern'd by my spirit.
And, in some taste, is Lepidus but so;
He must be taught and train'd and bid go forth;

11. [Or . . . or = either . . . or. A Latinized phrase, as aut . . . aut.]

A barren-spirited fellow; one that feeds
On abjects, orts and imitations,
Which, out of use and stal'd by other men,
Begin his fashion: do not talk of him,
But as a property. And now, Octavius,
Listen great things: — Brutus and Cassius
Are levying powers: we must straight make head:
Therefore let our alliance be combin'd,
Our best friends made, our means stretch'd;
And let us presently go sit in council,
How covert matters may be best disclos'd,
And open perils surest answered.
Oct. Let us do so: for we are at the stake,
And bay'd about with many enemies;
And some that smile have in their hearts, I fear,
Millions of mischiefs. [*Exeunt.*

SCENE II. *Camp near Sardis. Before* BRUTUS' *tent.*

Drum. Enter BRUTUS, LUCILIUS, LUCIUS, *and* Soldiers; TITINIUS *and* PINDARUS *meeting them.*

Bru. Stand, ho!
Lucil. Give the word, ho! and stand.
Bru. What now, Lucilius! is Cassius near?
Lucil. He is at hand; and Pindarus is come
To do you salutation from his master.
Bru. He greets me well. Your master, Pindarus,
In his own change, or by ill officers,
Hath given me some worthy cause to wish

37. [**abjects, orts and imitations.** Antony is describing a man of dull imagination and no invention, who takes up with what he sees only, what is thrown away by others, mere copies: these are all new to him.]

42. [**levying powers** = raising armed forces.]

44. **Our best friends.** Three syllables have been lost from this line, in which there is no guide to an acceptable restoration.

Things done, undone: but, if he be at hand,
I shall be satisfied.

Pin. I do not doubt
But that my noble master will appear
Such as he is, full of regard and honour.

Bru. He is not doubted. A word, Lucilius;
How he received you, let me be resolved.

Lucil. With courtesy and with respect enough;
But not with such familiar instances,
Nor with such free and friendly conference,
As he hath used of old.

Bru. Thou hast described
A hot friend cooling: ever note, Lucilius,
When love begins to sicken and decay,
It useth an enforced ceremony.
There are no tricks in plain and simple faith;
But hollow men, like horses hot at hand,
Make gallant show and promise of their mettle:
But when they should endure the bloody spur,
They fall their crests, and, like deceitful jades,
Sink in the trial. Comes his army on?

Lucil. They mean this night in Sardis to be quarter'd;
The greater part, the horse in general,
Are come with Cassius.

Bru. Hark! he is arriv'd.
[*Low march within.*
March gently on to meet him.

Enter CASSIUS *and his powers.*

Cas. Stand, ho!

Bru. Stand, ho! Speak the word along.

23. **hot at hand** = hot in hand.

26. **fall.** This transitive use of the verb remains only in the vernacular expression "to fall a tree."

First Sol. Stand!
Sec. Sol. Stand!
Third Sol. Stand!
Cas. Most noble brother, you have done me wrong.
Bru. Judge me, you gods! wrong I mine enemies?
And, if not so, how should I wrong a brother?
Cas. Brutus, this sober form of yours hides wrongs;
And when you do them —
Bru. Cassius, be content;
Speak your griefs softly: I do know you well.
Before the eyes of both our armies here,
Which should perceive nothing but love from us,
Let us not wrangle: bid them move away;
Then in my tent, Cassius, enlarge your griefs,
And I will give you audience.
Cas. Pindarus,
Bid our commanders lead their charges off
A little from this ground.
Bru. Lucilius, do you the like; and let no man
Come to our tent till we have done our conference.
Let Lucius and Titinius guard our door. [*Exeunt.*

SCENE III. BRUTUS' *tent.*

Enter BRUTUS *and* CASSIUS.

Cas. That you have wrong'd me doth appear in this:
You have condemn'd and noted Lucius Pella
For taking bribes here of the Sardians;
Wherein my letter, praying on his side,
Because I knew the man, was slighted off.

42. [**griefs** = grievances.]
46. [**enlarge** = spread out. We use the word in this sense only with "upon" added.]
5. [**slighted off.** Here we have simplified the form and got rid of "off."]

Bru. You wrong'd yourself to write in such a case.
Cas. In such a time as this it is not meet
That every nice offence should bear his comment.
Bru. Let me tell you, Cassius, you yourself
Are much condemn'd to have an itching palm;
To sell and mart your offices for gold
To undeservers.
Cas. I an itching palm!
You know that you are Brutus that speak this,
Or, by the gods, this speech were else your last.
Bru. The name of Cassius honours this corruption,
And chastisement doth therefore hide his head.
Cas. Chastisement!
Bru. Remember March, the ides of March remember:
Did not great Julius bleed for justice' sake?
What villain touch'd his body, that did stab,
And not for justice? What, shall one of us,
That struck the foremost man of all this world
But for supporting robbers, shall we now
Contaminate our fingers with base bribes,
And sell the mighty space of our large honours
For so much trash as may be grasped thus?
I had rather be a dog, and bay the moon,
Than such a Roman.
Cas. Brutus, bay not me;
I'll not endure it: you forget yourself,
To hedge me in; I am a soldier, I,
Older in practice, abler than yourself
To make conditions.

8. **nice offence** = petty offence.
28. [**bay.** Some editors read "bait," but it is natural that Cassius should catch up Brutus.]
30. [**hedge me in** = limit my authority.]

Bru. Go to; you are not, Cassius.
Cas. I am.
Bru. I say you are not.
Cas. Urge me no more, I shall forget myself;
Have mind upon your health, tempt me no farther.
Bru. Away, slight man!
Cas. Is 't possible?
Bru. Hear me, for I will speak.
Must I give way and room to your rash choler?
Shall I be frighted when a madman stares?
Cas. O ye gods, ye gods! must I endure all this?
Bru. All this! ay, more: fret till your proud heart break;
Go show your slaves how choleric you are,
And make your bondmen tremble. Must I budge?
Must I observe you? must I stand and crouch
Under your testy humour? By the gods,
You shall digest the venom of your spleen,
Though it do split you; for, from this day forth,
I 'll use you for my mirth, yea, for my laughter,
When you are waspish.
Cas. Is it come to this?
Bru. You say you are a better soldier:
Let it appear so; make your vaunting true,
And it shall please me well: for mine own part,
I shall be glad to learn of noble men.
Cas. You wrong me every way; you wrong me, Brutus;
I said, an elder soldier, not a better:
Did I say "better"?
Bru. If you did, I care not.
Cas. When Cæsar liv'd, he durst not thus have mov'd me.

Bru. Peace, peace! you durst not so have tempted him.

Cas. I durst not!

Bru. No.

Cas. What, durst not tempt him!

Bru. For your life you durst not.

Cas. Do not presume too much upon my love; I may do that I shall be sorry for.

Bru. You have done that you should be sorry for. There is no terror, Cassius, in your threats, For I am arm'd so strong in honesty That they pass by me as the idle wind, Which I respect not. I did send to you For certain sums of gold, which you denied me: For I can raise no money by vile means: By heaven, I had rather coin my heart, And drop my blood for drachmas, than to wring From the hard hands of peasants their vile trash By any indirection: I did send To you for gold to pay my legions, Which you denied me: was that done like Cassius? Should I have answer'd Caius Cassius so? When Marcus Brutus grows so covetous, To lock such rascal counters from his friends, Be ready, gods, with all your thunderbolts; Dash him to pieces!

Cas. I denied you not.

Bru. You did.

Cas. I did not: he was but a fool that brought My answer back. Brutus hath riv'd my heart: A friend should bear his friend's infirmities, But Brutus makes mine greater than they are.

Bru. I do not, till you practise them on me.

75. [indirection = dishonest practice. See *Hamlet*, Act II. Sc. i. l. 66.]

Cas. You love me not.
Bru. I do not like your faults.
Cas. A friendly eye could never see such faults.
Bru. A flatterer's would not, though they do appear
As huge as high Olympus.
Cas. Come, Antony, and young Octavius, come,
Revenge yourselves alone on Cassius,
For Cassius is aweary of the world;
Hated by one he loves; brav'd by his brother;
Check'd like a bondman; all his faults observ'd,
Set in a note-book, learn'd, and conn'd by rote,
To cast into my teeth. O, I could weep
My spirit from mine eyes! There is my dagger,
And here my naked breast; within, a heart
Dearer than Plutus' mine, richer than gold:
If that thou be'st a Roman, take it forth;
I, that denied thee gold, will give my heart:
Strike, as thou didst at Cæsar; for, I know,
When thou didst hate him worst, thou lovedst him better
Than ever thou lovedst Cassius.
Bru. Sheathe your dagger:
Be angry when you will, it shall have scope;
Do what you will, dishonour shall be humour.
O Cassius, you are yoked with a lamb
That carries anger as the flint bears fire;
Who, much enforced, shows a hasty spark,
And straight is cold again.
Cas. Hath Cassius liv'd
To be but mirth and laughter to his Brutus,
When grief, and blood ill-temper'd, vexeth him?

109. [**dishonour shall be humour**, i. e. though you do a disgraceful deed, I'll set it down as a mere whim, or caprice, not to be taken seriously.]

Bru. When I spoke that, I was ill-temper'd too.
Cas. Do you confess so much? Give me your hand.
Bru. And my heart too.
Cas. O Brutus!
Bru. What 's the matter?
Cas. Have not you love enough to bear with me,
When that rash humour which my mother gave me
Makes me forgetful?
Bru. Yes, Cassius; and, from henceforth,
When you are over-earnest with your Brutus,
He 'll think your mother chides, and leave you so.
Poet. [*Within.*] Let me go in to see the generals;
There is some grudge between 'em, 't is not meet
They be alone.
Lucil. [*Within.*] You shall not come to them.
Poet. [*Within.*] Nothing but death shall stay me.
Enter Poet, *followed by* Lucilius, Titinius, *and* Lucius.
Cas. How now! what 's the matter?
Poet. For shame, you generals! what do you mean?
Love, and be friends, as two such men should be;
For I have seen more years, I 'm sure, than ye.
Cas. Ha, ha! how vilely doth this cynic rhyme!
Bru. Get you hence, sirrah; saucy fellow, hence!
Cas. Bear with him, Brutus; 't is his fashion.
Bru. I 'll know his humour, when he knows his time:
What should the wars do with these jigging fools?
Companion, hence!
Cas. Away, away, be gone! [*Exit Poet.*
Bru. Lucilius and Titinius, bid the commanders
Prepare to lodge their companies to-night.
Cas. And come yourselves, and bring Messala with you
Immediately to us. [*Exeunt Lucilius and Titinius.*

138. companion = fellow.

Bru. Lucius, a bowl of wine! [*Exit Lucius.*

Cas. I did not think you could have been so angry.

Bru. O Cassius, I am sick of many griefs.

Cas. Of your philosophy you make no use,
If you give place to accidental evils.

Bru. No man bears sorrow better. Portia is dead.

Cas. Ha! Portia!

Bru. She is dead.

Cas. How 'scap'd I killing when I cross'd you so? 150
O insupportable and touching loss!
Upon what sickness?

Bru. Impatient of my absence,
And grief that young Octavius with Mark Antony
Have made themselves so strong: — for with her death
That tidings came; — with this she fell distract,
And, her attendants absent, swallow'd fire.

Cas. And died so?

Bru. Even so.

Cas. O ye immortal gods!

Re-enter LUCIUS, *with wine and taper.*

Bru. Speak no more of her. Give me a bowl of wine.
In this I bury all unkindness, Cassius.

Cas. My heart is thirsty for that noble pledge. 160
Fill, Lucius, till the wine o'erswell the cup;
I cannot drink too much of Brutus' love.

Bru. Come in, Titinius! [*Exit Lucius.*

Re-enter TITINIUS *with* MESSALA.

Welcome, good Messala.
Now sit we close about this taper here,
And call in question our necessities.

Cas. Portia, art thou gone?

152. **Impatient**, etc. In this speech two forms of construction are confused; but the sense is unmistakable.

Bru. No more, I pray you.
Messala, I have here received letters,
That young Octavius and Mark Antony
Come down upon us with a mighty power,
Bending their expedition toward Philippi.
Mes. Myself have letters of the self-same tenour.
Bru. With what addition?
Mes. That by proscription and bills of outlawry,
Octavius, Antony, and Lepidus,
Have put to death an hundred senators.
Bru. Therein our letters do not well agree;
Mine speak of seventy senators that died
By their proscriptions, Cicero being one.
Cas. Cicero one!
Mes. Cicero is dead,
And by that order of proscription.
Had you your letters from your wife, my lord?
Bru. No, Messala.
Mes. Nor nothing in your letters writ of her?
Bru. Nothing, Messala.
Mes. That, methinks, is strange.
Bru. Why ask you? hear you aught of her in yours?
Mes. No, my lord.
Bru. Now, as you are a Roman, tell me true.
Mes. Then like a Roman bear the truth I tell:
For certain she is dead, and by strange manner.
Bru. Why, farewell, Portia. We must die, Messala:
With meditating that she must die once,
I have the patience to endure it now.
Mes. Even so great men great losses should endure.
Cas. I have as much of this in art as you,
But yet my nature could not bear it so.
Bru. Well, to our work alive. What do you think
Of marching to Philippi presently?

Cas. I do not think it good.
Bru. Your reason?
Cas. This it is:
'T is better that the enemy seek us:
So shall he waste his means, weary his soldiers,
Doing himself offence; whilst we, lying still,
Are full of rest, defence, and nimbleness.
Bru. Good reasons must, of force, give place to better.
The people 'twixt Philippi and this ground
Do stand but in a forc'd affection;
For they have grudg'd us contribution:
The enemy, marching along by them,
By them shall make a fuller number up,
Come on refresh'd, new-added, and encourag'd;
From which advantage shall we cut him off,
If at Philippi we do face him there,
These people at our back.
Cas. Hear me, good brother.
Bru. Under your pardon. You must note beside,
That we have tried the utmost of our friends,
Our legions are brim-full, our cause is ripe:
The enemy increaseth every day;
We, at the height, are ready to decline.
There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune:
Omitted, all the voyage of their life
Is bound in shallows and in miseries.
On such a full sea are we now afloat;
And we must take the current when it serves,
Or lose our ventures.
Cas. Then, with your will, go on;
We 'll along ourselves, and meet them at Philippi.

201. [offence = hurt.]

Bru. The deep of night is crept upon our talk,
And nature must obey necessity;
Which we will niggard with a little rest.
There is no more to say?
Cas. No more. Good night:
Early to-morrow will we rise, and hence.
Bru. Lucius! [*Enter Lucius.*] My gown. [*Exit Lucius.*] Farewell, good Messala:
Good night, Titinius. Noble, noble Cassius,
Good night, and good repose.
Cas. O my dear brother!
This was an ill beginning of the night:
Never come such division 'tween our souls!
Let it not, Brutus.
Bru. Every thing is well.
Cas. Good night, my lord.
Bru. Good night, good brother.
Tit. Mes. Good night, Lord Brutus.
Bru. Farewell, every one.
[*Exeunt all but Brutus.*

Re-enter Lucius, *with the gown.*

Give me the gown. Where is thy instrument?
Luc. Here in the tent.
Bru. What, thou speak'st drowsily?
Poor knave, I blame thee not; thou art o'erwatch'd.
Call Claudius and some other of my men;
I'll have them sleep on cushions in my tent.
Luc. Varro and Claudius!

Enter Varro *and* Claudius.

Var. Calls my lord?
Bru. I pray you, sirs, lie in my tent and sleep;

228. [niggard = supply sparingly.]
241. **Poor knave**: as a man might kindly say nowadays, "Poor little rogue." So afterwards, line 269, **Gentle knave.**

It may be I shall raise you by and by
On business to my brother Cassius.
Var. So please you, we will stand and watch your pleasure.
Bru. I will not have it so: lie down, good sirs;
It may be I shall otherwise bethink me.
Look, Lucius, here 's the book I sought for so;
I put it in the pocket of my gown. [*Var. and Clau. lie down.*
Luc. I was sure your lordship did not give it me.
Bru. Bear with me, good boy, I am much forgetful.
Canst thou hold up thy heavy eyes awhile,
And touch thy instrument a strain or two?
Luc. Ay, my lord, an 't please you.
Bru. It does, my boy:
I trouble thee too much, but thou art willing.
Luc. It is my duty, sir.
Bru. I should not urge thy duty past thy might;
I know young bloods look for a time of rest.
Luc. I have slept, my lord, already.
Bru. It was well done; and thou shalt sleep again;
I will not hold thee long: if I do live,
I will be good to thee. [*Music, and a song.*
This is a sleepy tune. O murd'rous slumber,
Lay'st thou thy leaden mace upon my boy,
That plays thee music? Gentle knave, good night;
I will not do thee so much wrong to wake thee:
If thou dost nod, thou break'st thy instrument;
I 'll take it from thee; and, good boy, good night.
Let me see, let me see; is not the leaf turn'd down
Where I left reading? Here it is, I think.

Enter the Ghost of CÆSAR.

How ill this taper burns! Ha! who comes here?
I think it is the weakness of mine eyes
That shapes this monstrous apparition.

It comes upon me. Art thou any thing?
Art thou some god, some angel, or some devil,
That mak'st my blood cold and my hair to stare?
Speak to me what thou art.

Ghost. Thy evil spirit, Brutus.

Bru. Why com'st thou?

Ghost. To tell thee thou shalt see me at Philippi.

Bru. Well; then I shall see thee again?

Ghost. Ay, at Philippi.

Bru. Why, I will see thee at Philippi, then.

[*Exit Ghost.*

Now I have taken heart thou vanishest:
Ill spirit, I would hold more talk with thee.
Boy, Lucius! Varro! Claudius! Sirs, awake!
Claudius!

Luc. The strings, my lord, are false.

Bru. He thinks he still is at his instrument.
Lucius, awake!

Luc. My lord?

Bru. Didst thou dream, Lucius, that thou so criedst out?

Luc. My lord, I do not know that I did cry.

Bru. Yes, that thou didst: didst thou see any thing?

Luc. Nothing, my lord.

Bru. Sleep again, Lucius. Sirrah Claudius!
[*To Var.*] Fellow thou, awake!

Var. My lord?

Clau. My lord?

Bru. Why did you so cry out, sirs, in your sleep?

Var. Clau. Did we, my lord?

Bru. Ay: saw you any thing?

Var. No, my lord, I saw nothing.

Clau. Nor I, my lord.

Bru. Go and commend me to my brother Cassius;

Bid him set on his powers betimes before,
And we will follow.

Var. Clau. It shall be done, my lord. [*Exeunt.*

ACT V.

SCENE I. *The plains of Philippi.*

Enter OCTAVIUS, ANTONY, *and their* Army.

Oct. Now, Antony, our hopes are answered:
You said the enemy would not come down,
But keep the hills and upper regions;
It proves not so: their battles are at hand;
They mean to warn us at Philippi here,
Answering before we do demand of them.

Ant. Tut, I am in their bosoms, and I know
Wherefore they do it: they could be content
To visit other places; and come down
With fearful bravery, thinking by this face
To fasten in our thoughts that they have courage;
But 't is not so.

Enter a Messenger.

Mess. Prepare you, generals:
The enemy comes on in gallant show;
Their bloody sign of battle is hung out,
And something to be done immediately.

Ant. Octavius, lead your battle softly on,
Upon the left hand of the even field.

Oct. Upon the right hand I; keep thou the left.

Ant. Why do you cross me in this exigent?

Oct. I do not cross you; but I will do so. [*March.*

4. **battles** = ranks, troops.

5. [**warn** = challenge. So, in the old game of football, the side that opened the game called out "Warning!" and the other replied "Take 'em!"]

Drum. Enter BRUTUS, CASSIUS, *and their* Army; LUCILIUS, TITINIUS, MESSALA, *and others.*

Bru. They stand, and would have parley.

Cas. Stand fast, Titinius: we must out and talk.

Oct. Mark Antony, shall we give sign of battle?

Ant. No, Cæsar, we will answer on their charge.
Make forth; the generals would have some words.

Oct. Stir not until the signal.

Bru. Words before blows: is it so, countrymen?

Oct. Not that we love words better, as you do.

Bru. Good words are better than bad strokes, Octavius.

Ant. In your bad strokes, Brutus, you give good words:
Witness the hole you made in Cæsar's heart,
Crying "Long live! hail, Cæsar!"

Cas. Antony,
The posture of your blows are yet unknown;
But for your words, they rob the Hybla bees,
And leave them honeyless.

Ant. Not stingless too.

Bru. O, yes, and soundless too;
For you have stol'n their buzzing, Antony,
And very wisely threat before you sting.

Ant. Villains, you did not so, when your vile daggers
Hack'd one another in the sides of Cæsar:
You show'd your teeth like apes, and fawn'd like hounds,
And bow'd like bondmen, kissing Cæsar's feet;

33. **The posture . . . are**: mere carelessness. It was not "good grammar" in Shakespeare's time; [or it may be referred to a species of "attraction," as the Latin grammar would have it.]

Whilst damned Casca, like a cur, behind
Struck Cæsar on the neck. O you flatterers!
Cas. Flatterers! Now, Brutus, thank yourself:
This tongue had not offended so to-day,
If Cassius might have rul'd.
Oct. Come, come, the cause: if arguing make us sweat,
The proof of it will turn to redder drops.
Look;
I draw a sword against conspirators;
When think you that the sword goes up again?
Never, till Cæsar's three and thirty wounds
Be well aveng'd; or till another Cæsar
Have added slaughter to the sword of traitors.
Bru. Cæsar, thou canst not die by traitors' hands,
Unless thou bring'st them with thee.
Oct. So I hope;
I was not born to die on Brutus' sword.
Bru. O, if thou wert the noblest of thy strain,
Young man, thou couldst not die more honourable.
Cas. A peevish schoolboy, worthless of such honour,
Join'd with a masker and a reveller!
Ant. Old Cassius still!
Oct. Come, Antony, away!
Defiance, traitors, hurl we in your teeth:

53. **three and thirty wounds.** Some people are aggrieved at Shakespeare's great inaccuracy, as Suetonius says twenty-three. But see the note Act III., Sc. 1, l. 77.

59. **strain** = race, blood, family; from the A. S. *streonan* = beget.

60. **more honourable.** In this and many similar instances there may be an adjective misused as an adverb; but I suspect that in all these cases *ble* was a syllable, and that here we merely have an irregular spelling of "honorably."

If you dare fight to-day, come to the field;
If not, when you have stomachs.

[*Exeunt Octavius, Antony, and their army.*

Cas. Why, now, blow wind, swell billow and swim bark!
The storm is up, and all is on the hazard.

Bru. Ho, Lucilius! hark, a word with you.

Lucil. [*Standing forth.*] My lord?

[*Brutus and Lucilius converse apart.*

Cas. Messala!

Mes. [*Standing forth.*] What says my general?

Cas. Messala,
This is my birth-day; as this very day
Was Cassius born. Give me thy hand, Messala:
Be thou my witness that against my will,
As Pompey was, am I compell'd to set
Upon one battle all our liberties.
You know that I held Epicurus strong
And his opinion: now I change my mind,
And partly credit things that do presage.
Coming from Sardis, on our former ensign
Two mighty eagles fell, and there they perch'd,
Gorging and feeding from our soldiers' hands;
Who to Philippi here consorted us:
This morning are they fled away and gone;
And in their steads do ravens, crows and kites,
Fly o'er our heads and downward look on us,
As we were sickly prey: their shadows seem
A canopy most fatal, under which
Our army lies, ready to give up the ghost.

Mes. Believe not so.

66. **stomachs** = appetite for fight, courage.

77. **Epicurus . . . and his opinion.** This was strongly against even the evidence of the senses in things supernatural.

80. **former** = first, going before.

Cas. I but believe it partly;
For I am fresh of spirit and resolv'd
To meet all perils very constantly.
Bru. Even so, Lucilius.
Cas. Now, most noble Brutus,
The gods to-day stand friendly, that we may,
Lovers in peace, lead on our days to age!
But since the affairs of men rest still incertain,
Let 's reason with the worst that may befall.
If we do lose this battle, then is this
The very last time we shall speak together:
What are you then determined to do?
Bru. Even by the rule of that philosophy
By which I did blame Cato for the death
Which he did give himself, I know not how,
But I do find it cowardly and vile,
For fear of what might fall, so to prevent
The time of life: arming myself with patience
To stay the providence of some high powers
That govern us below.
Cas. Then, if we lose this battle,
You are contented to be led in triumph
Thorough the streets of Rome?
Bru. No, Cassius, no: think not, thou noble Roman,
That ever Brutus will go bound to Rome;
He bears too great a mind. But this same day
Must end that work the ides of March begun;
And whether we shall meet again I know not.
Therefore our everlasting farewell take:
For ever, and for ever, farewell, Cassius!
If we do meet again, why, we shall smile;
If not, why then, this parting was well made.

93. [A scrap of the unheard conversation apart, between Brutus and Lucilius.]

Cas. For ever, and for ever, farewell, Brutus!
If we do meet again, we 'll smile indeed;
If not, 't is true this parting was well made.
Bru. Why, then, lead on. O, that a man might know
The end of this day's business ere it come!
But it sufficeth that the day will end,
And then the end is known. Come, ho! away!
[*Exeunt.*

SCENE II. *The same. The field of battle.*

Alarum. Enter BRUTUS *and* MESSALA.

Bru. Ride, ride, Messala, ride, and give these bills
Unto the legions on the other side. [*Loud alarum.*
Let them set on at once; for I perceive
But cold demeanour in Octavius' wing,
And sudden push gives them the overthrow.
Ride, ride, Messala: let them all come down. [*Exeunt.*

SCENE III. *Another part of the field.*

Alarums. Enter CASSIUS *and* TITINIUS.

Cas. O, look, Titinius, look, the villains fly!
Myself have to mine own turn'd enemy:
This ensign here of mine was turning back;
I slew the coward, and did take it from him.
Tit. O Cassius, Brutus gave the word too early;
Who, having some advantage on Octavius,
Took it too eagerly: his soldiers fell to spoil,
Whilst we by Antony are all enclos'd.

Enter PINDARUS.

Pin. Fly further off, my lord, fly further off;
Mark Antony is in your tents, my lord:
Fly, therefore, noble Cassius, fly far off.

Cas. This hill is far enough. Look, look, Titinius;
Are those my tents where I perceive the fire?
Tit. They are, my lord.
Cas. Titinius, if thou lovest me,
Mount thou my horse, and hide thy spurs in him,
Till he have brought thee up to yonder troops,
And here again; that I may rest assured
Whether yond troops are friend or enemy.
Tit. I will be here again, even with a thought.
[*Exit.*
Cas. Go, Pindarus, get higher on that hill;
My sight was ever thick; regard Titinius,
And tell me what thou not'st about the field.
[*Pindarus ascends the hill.*
This day I breathed first: time is come round,
And where I did begin, there shall I end;
My life is run his compass. Sirrah, what news?
Pin. [*Above.*] O my lord!
Cas. What news?
Pin. [*Above.*] Titinius is enclosed round about
With horsemen, that make to him on the spur;
Yet he spurs on. Now they are almost on him.
Now, Titinius! Now some light. O, he lights too.
He's ta'en. [*Shout.*] And, hark! they shout for joy.
Cas. Come down, behold no more.
O, coward that I am, to live so long,
To see my best friend ta'en before my face!
PINDARUS *descends.*
Come hither, sirrah:
In Parthia did I take thee prisoner;
And then I swore thee, saving of thy life,
That whatsoever I did bid thee do,

Thou shouldst attempt it. Come now, keep thine oath;
Now be a freeman: and with this good sword,
That ran through Cæsar's bowels, search this bosom.
Stand not to answer: here, take thou the hilts;
And, when my face is cover'd, as 't is now,
Guide thou the sword. [*Pindarus stabs him.*] Cæsar, thou art reveng'd,
Even with the sword that kill'd thee. [*Dies.*

Pin. So, I am free; yet would not so have been,
Durst I have done my will. O Cassius,
Far from this country Pindarus shall run,
Where never Roman shall take note of him. [*Exit.*

Re-enter Titinius *with* Messala.

Mes. It is but change, Titinius: for Octavius
Is overthrown by noble Brutus' power,
As Cassius' legions are by Antony.

Tit. These tidings will well comfort Cassius.

Mes. Where did you leave him?

Tit. All disconsolate,
With Pindarus his bondman, on this hill.

Mes. Is not that he that lies upon the ground?

Tit. He lies not like the living. O my heart!

Mes. Is not that he?

Tit. No, this was he, Messala,
But Cassius is no more. O setting sun,
As in thy red rays thou dost sink to-night,
So in his red blood Cassius' day is set;
The sun of Rome is set! Our day is gone;
Clouds, dews, and dangers come; our deeds are done!
Mistrust of my success hath done this deed.

43. hilts: commonly used, like "funerals," in regard to one object.

Mes. Mistrust of good success hath done this deed.
O hateful error, melancholy's child,
Why dost thou show to the apt thoughts of men
The things that are not? O error, soon conceiv'd,
Thou never com'st unto a happy birth,
But kill'st the mother that engender'd thee!

Tit. What, Pindarus! where art thou, Pindarus?

Mes. Seek him, Titinius, whilst I go to meet
The noble Brutus, thrusting this report
Into his ears; I may say, thrusting it;
For piercing steel and darts envenomed
Shall be as welcome to the ears of Brutus
As tidings of this sight.

Tit. Hie you, Messala,
And I will seek for Pindarus the while. [*Exit Messala.*
Why didst thou send me forth, brave Cassius?
Did I not meet thy friends? and did not they
Put on my brows this wreath of victory,
And bid me give it thee? Didst thou not hear their shouts?
Alas, thou hast misconstrued every thing!
But, hold thee, take this garland on thy brow;
Thy Brutus bid me give it thee, and I
Will do his bidding. Brutus, come apace,
And see how I regarded Caius Cassius.
By your leave, gods: — this is a Roman's part:
Come, Cassius' sword, and find Titinius' heart. [*Kills himself.*

Alarum. *Re-enter* MESSALA, *with* BRUTUS, *young* CATO, STRATO, VOLUMNIUS, *and* LUCILIUS.

Bru. Where, where, Messala, doth his body lie?

65, 66. **success** was used merely to mean consequence, that which follows action, for a long time after Shakespeare's day.

84. [Does not Titinius in this line sum up the fatal defect in Cassius's temperament?]

Mes. Lo, yonder, and Titinius mourning it.
Bru. Titinius' face is upward.
Cato. He is slain.
Bru. O Julius Cæsar, thou art mighty yet!
Thy spirit walks abroad, and turns our swords
In our own proper entrails. [*Low alarums.*
Cato. Brave Titinius!
Look, whether he have not crown'd dead Cassius!
Bru. Are yet two Romans living such as these?
The last of all the Romans, fare thee well!
It is impossible that ever Rome
Should breed thy fellow. Friends, I owe more tears
To this dead man than you shall see me pay.
I shall find time, Cassius, I shall find time.
Come, therefore, and to Thasos send his body:
His funerals shall not be in our camp,
Lest it discomfort us. Lucilius, come;
And come, young Cato; let us to the field.
Labeo and Flavius, set our battles on:
'T is three o'clock; and, Romans, yet ere night
We shall try fortune in a second fight. [*Exeunt.*

Scene IV. *Another part of the field.*

Alarum. Enter fighting, Soldiers *of both armies; then* Brutus, *young* Cato, Lucilius *and others.*

Bru. Yet, countrymen, O, yet hold up your heads!
Cato. What bastard doth not? Who will go with me?
I will proclaim my name about the field:
I am the son of Marcus Cato, ho!
A foe to tyrants, and my country's friend;
I am the son of Marcus Cato, ho!

110. **a second fight.** The second fight at Philippi was not until twenty days afterwards.

Bru. And I am Brutus, Marcus Brutus, I;
Brutus, my country's friend; know me for Brutus!
[*Exit.*

Lucil. O young and noble Cato, art thou down?
Why, now thou diest as bravely as Titinius;
And mayst be honour'd, being Cato's son.

First Sol. Yield, or thou diest.

Lucil. Only I yield to die:
There is so much that thou wilt kill me straight;
[*Offering money.*
Kill Brutus, and be honour'd in his death.

First Sol. We must not. A noble prisoner!

Sec. Sol. Room, ho! Tell Antony, Brutus is ta'en.

First Sol. I'll tell the news. Here comes the general.

Enter ANTONY.

Brutus is ta'en, Brutus is ta'en, my lord.

Ant. Where is he?

Lucil. Safe, Antony; Brutus is safe enough:
I dare assure thee that no enemy
Shall ever take alive the noble Brutus:
The gods defend him from so great a shame!
When you do find him, or alive or dead,
He will be found like Brutus, like himself.

Ant. This is not Brutus, friend; but, I assure you,
A prize no less in worth: keep this man safe;
Give him all kindness: I had rather have
Such men my friends than enemies. Go on,

12. Only I yield, etc. = I yield only, etc.; this position of "only" in the sentence obtained until long after Shakespeare's day.

29. [Such men as will greedily sacrifice themselves for their friends. It is open to conjecture that the proposition which Brutus makes in turn to Clitus and Dardanius, he had before made to Lucilius.]

And see whether Brutus be alive or dead;
And bring us word unto Octavius' tent
How everything is chanced. [*Exeunt.*

SCENE V. *Another part of the field.*

Enter BRUTUS, DARDANIUS, CLITUS, STRATO, *and* VOLUMNIUS.

Bru. Come, poor remains of friends, rest on this rock.

Cli. Statilius show'd the torch-light, but, my lord,
He came not back: he is or ta'en or slain.

Bru. Sit thee down, Clitus: slaying is the word;
It is a deed in fashion. Hark thee, Clitus. [*Whispers.*

Cli. What, I, my lord? No, not for all the world.

Bru. Peace then! no words.

Cli. I'll rather kill myself.

Bru. Hark thee, Dardanius. [*Whispers.*

Dar. Shall I do such a deed?

Cli. O Dardanius!

Dar. O Clitus!

Cli. What ill request did Brutus make to thee?

Dar. To kill him, Clitus. Look, he meditates.

Cli. Now is that noble vessel full of grief,
That it runs over even at his eyes.

Bru. Come hither, good Volumnius; list a word.

Vol. What says my lord?

Bru. Why, this, Volumnius:
The ghost of Cæsar hath appear'd to me
Two several times by night; at Sardis once,
And, this last night, here in Philippi fields:
I know my hour is come.

Vol. Not so, my lord.

Bru. Nay, I am sure it is, Volumnius.
Thou seest the world, Volumnius, how it goes;

Our enemies have beat us to the pit: [*Low alarums.*
It is more worthy to leap in ourselves,
Than tarry till they push us. Good Volumnius,
Thou know'st that we two went to school together:
Even for that our love of old, I prithee,
Hold thou my sword-hilts, whilst I run on it.

Vol. That 's not an office for a friend, my lord.
[*Alarum still.*

Cli. Fly, fly, my lord; there is no tarrying here.

Bru. Farewell to you; and you; and you, Volumnius.
Strato, thou hast been all this while asleep;
Farewell to thee too, Strato. Countrymen,
My heart doth joy that yet in all my life
I found no man but he was true to me.
I shall have glory by this losing day
More than Octavius and Mark Antony
By this vile conquest shall attain unto.
So fare you well at once; for Brutus' tongue
Hath almost ended his life's history:
Night hangs upon mine eyes; my bones would rest,
That have but labour'd to attain this hour.
[*Alarum. Cry within,* "Fly, fly, fly!"

Cli. Fly, my lord, fly.

Bru. Hence! I will follow.
[*Exeunt Clitus, Dardanius, and Volumnius.*
I prithee, Strato, stay thou by thy lord:
Thou art a fellow of a good respect;
Thy life hath had some smatch of honour in it:
Hold then my sword, and turn away thy face,
While I do run upon it. Wilt thou, Strato?

23. [Have beat us to the pit, i. e. like beasts of the chase.]
46. smatch. We should probably read "smack," of which the "smatch" of the folio seems to be merely an irregular spelling.

Stra. Give me your hand first. Fare you well, my lord.

Bru. Farewell, good Strato. [*Runs on his sword.*] Cæsar, now be still:
I kill'd not thee with half so good a will. [*Dies.*

Alarum. Retreat. Enter OCTAVIUS, ANTONY, MESSALA, LUCILIUS, *and the* Army.

Oct. What man is that?

Mes. My master's man. Strato, where is thy master?

Stra. Free from the bondage you are in, Messala:
The conquerors can but make a fire of him;
For Brutus only overcame himself,
And no man else hath honour by his death.

Lucil. So Brutus should be found. I thank thee, Brutus,
That thou hast prov'd Lucilius' saying true.

Oct. All that serv'd Brutus, I will entertain them.
Fellow, wilt thou bestow thy time with me?

Stra. Ay, if Messala will prefer me to you.

Oct. Do so, good Messala.

Mes. How died my master, Strato?

Stra. I held the sword, and he did run on it.

Mes. Octavius, then take him to follow thee,
That did the latest service to my master.

Ant. This was the noblest Roman of them all:
All the conspirators save only he
Did that they did in envy of great Cæsar;
He only, in a general honest thought
And common good to all, made one of them.

62. [prefer = commend.]

70. envy = hatred.

72. And common good to all. Loosely written: = and for the common good of all.

His life was gentle, and the elements
So mix'd in him that Nature might stand up
And say to all the world "This was a man!"

Oct. According to his virtue let us use him,
With all respect and rites of burial.
Within my tent his bones to-night shall lie,
Most like a soldier, order'd honourably.
So call the field to rest; and let 's away
To part the glories of this happy day. [*Exeunt.*

73. **the elements**, etc.: a reference to the old physiological notion that man was composed of the four elements, air, earth, fire, and water.

SUPPLEMENTARY NOTES FOR CAREFUL STUDY.

Julius Cæsar was almost certainly written in 1600 or 1601; and in character as well as in date it marks a transition from the English historical plays which had preceded it to the great reflective tragedies which were to follow. Its verbal style is at once strong and transparent, as free from the fanciful ingenuity of the poet's earlier manner as from the prodigal and sometimes confusing richness of the later plays. "Here at last," says Mr. Barrett Wendell, "with full mastery, Shakespeare uses his superb, unpassionate style to express a mood which allies *Julius Cæsar* to what is coming as clearly as that style allies it to what is past. For, far beyond any other play we have as yet considered, *Julius Cæsar* involves a sense of the lasting irony of history, — an understanding of the blind fate which must always seem to make men its sport."

The central figure in the play is Brutus rather than Cæsar; and the rest of the characters are, speaking roughly, either complements or foils to Brutus. What sort of man Brutus was had better be learned gradually by marking throughout the drama his words and acts, the play of circumstance upon his temperament and character, and the tragedy of his inevitable failure to achieve what he had risked all but honor to achieve. It should be understood at the outset, however, that while Cassius the cynic and Antony the sentimentalist act from motives of conscious self-seeking, Brutus, whatever ambition may lurk unrecognized in his brave and simple heart, is mainly urged by the love of right and the love of Rome.

ACT I.

Scene I.

One of the hardest things a dramatist has to do is to manage the opening scenes of a play. The theme and the setting must

be suggested without making the audience feel that it is being informed. The present scene, for example, serves merely to prepare the spectator for what is to follow. None of the actors are to appear again ; they really perform the function of the "chorus" in the older drama. Yet the scene is full of spirit, and makes one feel as well as imagine the fickleness of the mob, the disaffection of the nobles, and the general instability of the Roman state.

3. **mechanical.** A word to which Shakespeare habitually attaches a contemptuous meaning. See *A Midsummer Night's Dream*, III. ii. 9 ; 2 *Henry* IV., V. v. 38 ; *Coriolanus*, V. iii. 83.

4, 5. **without the sign of your profession.** There appears to have been no such law in Rome as is here suggested ; but it is really a London group of tradesmen whom Shakespeare here presents, and they may have been under some such restriction within his memory.

16. **bad soles.** A pun was a legitimate figure of speech in Shakespeare's day ; it is not unusual to find puns in passages of great seriousness. See I. ii. 156 below ; and *Macbeth*, II. ii. 56, 57.

33. **to rejoice in his triumph.** Cæsar's fifth triumph, celebrating his victories in Spain over the sons of Pompey ("Pompey's blood," 53 below).

69. **the feast of Lupercal.** The Lupercalia, in honor of Lupercus, the god of fertility, were held on February 15. "After certain sacrifices and other rites, the Luperci (or priests of Lupercus) ran through the city wearing only a cincture of goatskin, and striking with leather thongs all whom they met. This performance was a symbolic purification of the land and the people. The festal day was called *dies februata* (from *februare*, to purify), the month in which it occurred *Februarius*, and the god himself *Februus*." (Rolfe.)

Scene II.

In this scene the real action begins with the dramatic incident of the soothsayer's warning. All the principal persons of the drama appear, the keynote of the character of each is struck, and the different forces which are to work together toward the tragic goal are set in motion.

Cæsar is from the outset deliberately underrated in order to give greater dignity to the figure of Brutus.

40. **passions of some difference** = strongly conflicting emotions.

41. **conceptions** = subjects for thought.

77. **profess myself** = "give myself away."

215–322. This passage excellently illustrates Shakespeare's method of varying verse and prose. The general principle appears to be that whenever the thought is upon a high plane, or the feeling at high tension, he employs blank verse; elsewhere prose (or, in passages of light sentiment, rhymed couplets). The gruff and crabbed humor of Casca best displays itself in prose. The questions of Brutus and Cassius are in verse; except for the supper invitation, which Cassius gives in abrupt prose — in Casca's own style.

243. **the rabblement.** Casca's contemptuous speech about the populace is too often paralleled in Shakespeare to leave room for doubt as to the opinion of the poet himself; he had an absolute distrust of democracy.

315. **humour** = cajole.

Scene III.

1. Cicero is introduced here to play a brief part, and vanish from the drama. To concern him with the action would be to distract the attention of the audience from Brutus and the tragedy of his undoing.

3–32. It is interesting that it should be the bluff and jesting Casca who is stirred to terror and eloquence by these portents. Omens in Shakespeare play as prominent a part as ghosts. See, for example, *Macbeth*, II. iii. and iv.

30. **These are their reasons. These** = "such and such."

35. **clean from the purpose** = entirely contrary to the real meaning.

54–56. **It is the part of men to fear and tremble,** etc. The speech shows Casca's simplicity, and prepares us to see Cassius manage him easily.

68. **monstrous** = **prodigious,** line 77 below. Neither word has kept its distinctness of meaning in modern use.

71. **state** = condition of affairs.

126. **Pompey's porch.** The theatre and Curia of Pompey, where his statue was, in the Campus Martius. In the murder scene, the poet represents the statue as standing in the Capitol.

146. **old Brutus.** Lucius Junius Brutus, alluded to in I. ii 159–161.

162. **conceited** = estimated.

ACT II.

Scene I.

5. **When, Lucius, when?** It is impossible for Brutus, under his present mental tension, not to be irritated for a moment at his servant's drowsiness; but his affectionate consideration of the boy is evident in later passages, and, like his tenderness for Portia, is one of the signs of his wholesome and manly character.

12. **the general.** See *Hamlet*, II. ii. 457.

26. **degrees.** Used in its literal meaning of steps, or rounds.

31. **these and these** = such and such. (The phrase is probably accompanied by gestures.) "To Cassius, the practical, it is Cæsar's power that is unendurable; to Brutus, the sentimental, it is the form or title of royalty. But his argument has a practical side, in the fear that the form of royalty may also lead to Cæsar's using his power in a different way, though no different powers would be conferred by it." (Innes.)

101–111. This passage is mere small-talk, of a kind not uncommon in Shakespeare at serious moments, vitally intensifying the preoccupation of the audience with something vitally important — as, here, with the inaudible dialogue of Brutus and Cassius. See *Macbeth*, I. vi. 1–9; II. i. 1–9.

107. **a great way growing on the south.** That is, considerably south of east.

150. **O, name him not.** Metellus is anxious to enlist Cicero in the conspiracy from motives of policy, but Brutus (and this is his fatal weakness as well as his great virtue) is incapable of such motives. He not only despises on moral grounds "a shrewd contriver" like Antony, but underrates his power to lead men (see 181–183 below).

257. **I am not well in health, and that is all.** Brutus is clumsy in deception; but he thinks it a point of honor not to reveal the conspiracy to Portia, and must put her off in some way.

299. **constancy** = firmness of mind.

Scene II.

Notice the difference between Calpurnia's relation to Cæsar and Portia's to Brutus.

56. **humour.** See II. i. 250, above.

107. **Give me my robe, for I will go.** It must be confessed that the part here assigned to Cæsar is a contemptible one. That he should be so easily persuaded, at different moments, by his fears, by his pride, by his wife, and by the first chance visitor, is widely enough at variance with the mighty Cæsar as we know him in history; but it is essential to the dramatist's purpose that the sympathies of the audience be extended very sparingly to the object of Brutus's sacrificial offering to the good of Rome.

Scene IV.

40. **The heart of woman is! O Brutus.** The pause evidently takes the place of a whole foot — perhaps filled in with a sigh or a gesture.

ACT III.

Scene I.

23. **Popílius Léna speáks not óf our púrposes.** The last two syllables in "purposes" do not affect the metre.

38, 39. **and turn pre-ordinance,** etc. That is, make one too readily change a verdict already given.

67. **apprehensive** = intelligent.

105. **Stoop, Romans, stoop,** etc. At the moment Brutus is experiencing the exaltation of spirit which comes to one who has made a great sacrifice in a holy cause. Cæsar has ceased to be to him the man who was his friend. The bathing in Cæsar's blood is therefore a symbolical rite, not an act of brutality.

At this supreme moment Brutus's duty seems to him simple enough; he is now to learn how inadequate mere right purpose, without adroitness, is to effect reform. The first lesson he is to learn at once of the subtle Antony.

145, 146. **my misgiving still falls shrewdly to the purpose** = my intuitions are always accurately to be depended upon.

165. **Though nów we múst appéar bloódy and crúel.**

171. **The first fire** is dissyllabic.

177, 178. **Your voice shall be as strong**, etc. Cassius, the practical politician, offers Antony what he thinks Antony wants — power.

206. This line should be paraphrased in prose ; it is a good example of the extreme condensation which Shakespeare commonly attains by the use of figures of speech.

212. **shall** is used in the old sense = " must."

231. Brutus's generosity leads him to consent easily to Antony's share in the funeral. Cassius is neither so confiding nor so contemptuous of the powers of Antony ; he would at least not have made the blunder of allowing Antony to speak last.

254–275. The student should consider how far Antony is expressing a true grief here, and how far he is indulging in a rhetorical exercise, preliminary to his funeral speech.

Scene II.

This is the scene which an audience enjoys best, partly because it is so easy to understand, and partly because the eloquence of Antony is so captivating in itself. Here at the very outset of his struggle for the freedom of Rome (the death of Cæsar could really be nothing more than a starting-point) Brutus, with his large noble nature, proves his unfitness to cope with the situation. He had erred first by letting his scrupulousness and his small opinion of Antony protect the friend of Cæsar (II. i. above) ; second, by allowing him to be heard at all after the death of Cæsar ; and, third, by giving him a clear field, and the invaluable rhetorical advantage of the last word.

1. **satisfied** = given full information, as in III. i. 141 above.

6. **those that will follow Cassius**, etc. The reader can hardly fail to speculate as to the text of Cassius's speech ; it must have offered a contrast to that of Brutus in being more sly and violent, and to that of Antony in being less polished and in appearing less modest.

It must not seem to be said that the contrast between the famous speeches of Brutus and Antony is the contrast between clumsiness and skill. Brutus's speech, as a pithy statement of his position, is extremely skilful. Its prose form gives it an advantage of apparent simplicity and candor ; but its substance is not so simple as the substance of Antony's floridly-worded speech ; and its effectiveness as an expression of Brutus's char-

acter is not great enough to weather the storm of irony with which the adroit Antony presently surrounds the merely "honourable man."

52. **Let him be Cæsar.** The remark suggests the hopeless stupidity of the populace, for whose republican rights (with which Shakespeare had no sympathy) Brutus is sacrificing so much.

73. **You gentle Romans,—.** Antony knows how to go about his task. His grace, his magnetism, his choice of the word "gentle," have taken his audience captive before he has spoken three words.

213. **private griefs** = grievances.

518. **a plain blunt man.** The height of nonsense, but the orator now has his audience under such control that he can afford to assert anything.

243. **To évery séveral mán, séventy-five dráchmas.** Apparently a line of fourteen syllables, but there are virtually three elisions to be allowed for.

Scene III.

Of what use to the play is this scene?

ACT IV.

"After the first scene the entire act is devoted to the unfolding of the character of Brutus, whom we see placed in the most moving and interesting situations, — the quarrel and reconciliation with Cassius, the reception of the news of Portia's death, the night-scene with the boy Lucius, the interview with the ghost. Every detail is meant to exalt our estimate of the nobility of Brutus." (S. Thurber.)

Scene I.

Antony, Octavius, and Lepidus have established a triumvirate, in which, as this scene shows, Lepidus holds a nominal, and Antony an inferior position.

9. **How to cut off some charge in legacies.** The coolness with which Antony proposes to annul the bequests of which he has made such skilful use in his speech to the populace, reveals the selfishness of his motives.

34. **in some taste** = in a certain sense.

48, 49. The figure of speech is taken from bear-baiting, a popular sport in Shakespeare's day.

Scene II.

40. **this sober form of yours hides wrongs** = this appearance of simple honesty which you maintain does not prevent your doing injury to a friend.

It is inevitable that suspicion and self-seeking should be at work among the defenders of liberty as well as on the other side.

Scene III.

20. **What villain touch'd his body**, etc. Brutus has already had too much cause to suspect the disinterestedness of his fellow-conspirators; yet his affection for Cassius is so great that, after their quarrel, he is easily convinced that the wrong has been upon his side.

26. **grasped thus.** With a gesture — the closing of the hand.

32. **Go to; you are not, Cassius.** Spoken not so much in pride, as with a sense of the absurdity of Cassius's claim to be a better soldier.

56. **I said, an elder soldier, not a better.** Cassius is astute enough to see that he has gone too far.

57. **If you did, I care not.** Brutus has been goaded to an irritation which he can no longer conceal; and he is in the mood to say to his adversary, "It really does not matter what you said, as you always talk nonsense."

107. Brutus's heart is easily touched by an appeal to his affection; Cassius can afford to sulk a little.

137. **these jigging fools.** The natural contempt of the man of action for the man of phrases. This "poet," it is clear, is an officious fellow, with an absurd sense of his own importance; but Brutus probably cared little for any sort of poet or poetry. "This Favonius," says North's Plutarch, "came into the chamber, and with a certain scoffing and mocking gesture which he counterfeited of purpose, he rehearsed the verses which old Nestor said in Homer: —

> 'My lords, I pray you hearken both to me,
> For I have seen moe years than suchie three.'

Cassius fell a-laughing at him, but Brutus thrust him out of the

chamber, and called him dog, and counterfeit Cynic" [*i. e.*, philosopher].

156. **swallow'd fire.** According to Plutarch, she took "hot burning coals and cast them into her mouth, and kept her mouth so close that she choked herself."

205, 206. **affection, contribution:** *tion* in each case to be pronounced as two syllables.

207. Pope would have called this line "incorrect;" but though it is hard to scan, it is easy to read, the third foot being trochaic.

236. **Every thing is well.** Portia is dead, the military prospect is dubious, and Brutus cannot have forgotten the corruption of which Cassius and others of his party have been guilty. What does he mean by "Every thing is well"?

241. **o'erwatch'd** = tired out from being kept awake.

277. **this monstrous apparition.** *monstrous* = supernatural. The ghost appears to rank with the dignified ghost in Hamlet, a figure of dignity, rather than with the horrid speechless apparition in Macbeth. There seems no reasonable doubt that Shakespeare, like most of his contemporaries, believed in ghosts.

280. **stare.** What does it mean? See *The Tempest*, I. ii. 213.

ACT V.

The previous act was concerned mainly with the preparations for the decisive struggle, and with the study of Brutus's character. The final scenes are full of action.

SCENE I.

"Antony and Octavius are never in real harmony. The scenes in which they take part as associates are strongly suggestive of a sequel, which Shakespeare in fact gave in *Antony and Cleopatra*. It must be remembered that Antony at this time was some forty years of age, and Octavius only twenty. But Octavius acts not with the swagger of a boy who fancies himself a man, but with the perfect self-possession and confidence of middle age. He is, in fact, preternaturally middle-aged; there is a kind of relentless and irresistible force about him which materially influences the feeling that he is, as it were, an incarnate Fate. Antony himself cannot stand against him." (Innes.)

33–38. This passage of words between Antony, Brutus and Cassius, with its deliberate exhaustion of the possibilities of a single figure of speech, is a relic of the euphuism so common in the early plays, but now being sloughed off by the poet.

63. **Old Cassius still!** One can imagine that this airily contemptuous exclamation must have touched the quick of Cassius's self-love more certainly than any elaborate retort could have done.

89. **Our ármy líes, réady to give úp the ghóst.**

Scene III.

"Brutus had conquered all on his side, and Cassius had lost all on the other side. . . . Cassius was marvellous angry to see how Brutus' men ran to give charge upon their enemies, and tarried not for the word of battle; and it grieved him that, after he had overcome them, his men fell straight to spoil." (North's Plutarch.)

34, 35. This speech shows the real strain of nobility in Cassius for which Brutus loves him.

Scene IV.

The manner of Brutus's death, with his solicitations of his friends, is reproduced as closely as possible from Plutarch.

The death of Brutus relieves, rather than consummates, the tragedy of his life. *Julius Cœsar*, like *Hamlet* and *Macbeth*, is a tragedy of situation: the study of hopeless incongruity between a man and his task; and for such a situation, death is the only relief.

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